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ABSTRACT

The text of a Senate hearing is presented in this document. In opening remarks, Senators William Roth and Sam Nunn discuss the serious nature of the problem of drug abuse and the crime it fosters. Margaret Heckler, Secretary of the Department of Health and Human Services gives testimony on the statistics of drug abuse, the activities of the National Institute on Drug Abuse, and anti-drug media campaigns. Gerald McRaney, costar of the TV show "Simon and Simon" and board director of the Entertainment Industries Council, testifies about media portrayal of drug abuse and the anti-drug activities of the Entertainment Industries Council. Susan Kendall Newman of the Scott Newman Center and Larry Stewart of the Caucus for Producers, Writers, and Directors testify about awards given to television programs portraying drug abuse accurately and about media efforts to do the same. Thomas Leahy of CBS Broadcast Group, Irwin Segelstein of the National Broacasting Company, and Alfred Schneider of the American Broadcasting Company testify about methods their companies use in reviewing programming regarding drug abuse. (ABL)

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S. Hrg. 99-107

THE ROLE OF THE ENTERTAINMENT INDUSTRY IN DEGLAMORIZING DRUG USE

ED268426

HEARING

BEFORE THE

PERMANENT SUBCOMMITTEE ON INVESTIGATIONS

OF THE

COMMITTEE ON GOVERNMENTAL AFFAIRS UNITED STATES SENATE

NINETY-NINTH CONGRESS

FIRST SESSION

MARCH 20, 1985

Printed for the use of the Committee on Governmental Affairs

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THE ROLE OF THE ENTERTAINMENT INDUSTRY IN DEGLAMORIZING DRUG USE

WEDNESDAY, MARCH 20, 1985

U.S. SENATE,
PERMANENT SUBCOMMITTEE ON INVESTIGATIONS,
COMMITTEE ON GOVERNMENTAL AFFAIRS,
Washington, DC.

The subcommittee met at 10:10 a.m., pursuant to call, in room SD-342, Dirksen Senate Office Building, under authority of Senate Resolution 85, section 13, dated February 28, 1985, Hon. William V. Roth, Jr. (chairman of the subcommittee) presiding.

Members of the subcommittee present: Senator William V. Roth, Jr., Republican, Delaware; Senator Sam Nunn, Democrat, Georgia; and Senator John Glenn, Democrat, Ohio.

Members of the professional staff present: Daniel F. Rinzel, chief counsel; Eleanore J. Hill, chief counsel to the minority; Nicholas L. Chiarkas, deputy chief counsel; Katherine C. Bidden, chief clerk; Chuck Morley, chief investigator; Barbara Kammerman and Paul Barbadoro, staff counsel; Charles Osolin, press secretary; Sarah Presgrave, executive assistant to the chief counsel of the majority; Leonard Willis, minority staff investigator; Carla Martin and Townsend Feehan, staff assistants.

[Senator present at the convening of the hearing: Senator Roth.]

[Letter of authority follows:]

U.S. SENATE,
COMMITTEE ON GOVERNMENTAL AFFAIRS,
SENATE PERMANENT SUBCOMMITTEE ON INVESTIGATIONS,
Washington, D.C.

Pursuant to rule 5 of the Rules of Procedure of the Senate Permanent Subcommittee on Investigations of the Committee on Governmental Affairs, permission is hereby granted for the chairman, or any member of the subcommittee as designated by the chairman, to conduct open and/or executive hearings without a quorum of two members for the administration of oaths and taking testimony in connection with hearing on The Role of the Entertainment Industry in Deglamorizing Drug Abuse, to be held on March 20, 1985.

WILLIAM V. ROTH, JR.,
Chairman.
SAM NUNN,
Ranking Minority Member.

OPENING STATEMENT OF SENATOR ROTH

Chairman ROTH. The subcommittee will please be in order.

Today we address a very serious problem, drug abuse. It is one of the most significant health problems facing our Nation. Drugs are the enemy of the people. And by drugs, I mean, of course, illicit drugs—heroin, cocaine, marijuana—and I mean prescription drugs which are abused—amphetamines, barbituates, valium, and others. I also mean alcohol. These are our No. 1 enemy.

Today we will hear about one way to fight the enemy. We are going to hear about a different kind of "Star War," a war waged by the stars. I don't have to tell you how important, how deadly this war is. We just had a recent reminder 2 weeks ago here in the District of Columbia. In one weekend, nine people died of heroin overdoses. So I think the stakes in this war are very clear.

I am optimistic about the outcome. A recent Rand study has concluded that prevention is far more likely to succeed in the war on drugs than criminal sanctions against or efforts to rehabilitate the drug offender.

So what weapons can and will the stars use? The media, of course. The media can present the most powerful message and the message is clear: Drugs are bad, so "just say no" to them.

That is a message that has been developed by the National Institute of Drug Abuse, which our first witness Secretary of Health and Human Services, knows so much about; the Advertising Council, a private, nonprofit public interest group; and Needham and Harper, Worldwide, a volunteer advertising agency. The coalition has developed a campaign to reach youngsters before they experiment with drugs. The campaign seeks to teach youngsters that they don't need to use drugs to be accepted; instead, "you just say no." The campaign is carried out through print ads, posters, buttons, all of which are available here today. And most recently, the coalition took a giant step in the war against drugs; it produced a rock video with that message. To my knowledge, it is the first antidrug rock video ever produced and, I should say, it was produced in response to suggestions of our First Lady.

Let me say we are very fortunate this morning to have an old friend, the Secretary of Health and Human Services, Hon. Margaret Heckler, who will tell us about the rock video. I understand she plans to show it.

I am pleased to announce that as a direct result of the interest generated by this subcommittee, MTV Networks, Inc., has agreed to cablecast a shortened version of the video on its channel several times throughout the day.

As you will see, I am sure the weapons the stars use in this battle are mighty powerful. For that reason, I am very pleased to have with us today Gerald McRaney, star of "Simon and Simon," an immensely popular television show. I know that Mr. McRaney's antidrug message has and will have a significant impact on our young people and their attitude toward drugs.

What can the industry do in the war in addition to speaking out against drugs? We are very pleased to have senior officials from the three major networks, as well as representatives from both the Scott Newman Center and the Caucus of Producers, Writers, and Directors. They will explain to us about the ways in which the media can and should deglamorize drugs.

We are focusing today on TV. I want to say, I'm impressed, although we would always like more, but I'm impressed with the amount of time and effort the TV industry has expended in its campaign to deglamorize drugs. I appreciate their cooperation with my subcommittee. We will learn some of the details today that those in the networks and those who write, produce, direct, and act in the TV programs have consciously attempted to deglamorize drugs by communicating the ugly truth about drug use.

They do this in public service announcements, or short sketches, like commercials that sell an idea instead of a product. They do so in scheduling for time—time those programs that either utilize drug-free role models or that depict drug use as bad. And they do so by producing and showing made-for-TV movies with these themes. Will these efforts continue? That is something that we will be very much interested in knowing.

Let me emphasize that we are very sensitive, very sensitive about the first amendment concerns here. The last thing we want to do is to endorse censorship. Hence, we are looking into what the entertainment industry itself is doing and what more it can do on a voluntary basis.

We will also hear some today about movies. It is not at all clear that the feature film industry has been as responsible as the TV industry. In the future, the subcommittee will continue to look at the other components of the entertainment industry, and we hope that those in the movie industry will voluntarily cooperate as well.

Just let me close by saying the youth of this Nation are our future stars. We must keep them healthy and hope that the time will come when we will have won the war against drugs, and we won't need to call on any more stars to fight that war.

I don't think our first witness really needs any introduction. As I indicated before, we are, indeed, pleased to have Margaret Heckler, our Secretary of Health and Human Services. I was very fortunate in serving several years with her as a Member of the House of Representatives. She not only was a very active representative, but provided leadership on health care, nutrition, and was the author of the Equal Credit Opportunity Act which ensured women equal access to credit.

We are very pleased to say that the Department under her direction has been especially active in the campaign to eliminate drug abuse, especially among young people. The National Institute on Drug Abuse of the Department of Health and Human Services has primary Federal responsibility in the use and abuse of drugs.

I am, indeed, pleased to have you here today, Madam Secretary, and under the rules of this subcommittee, all witnesses, including Senators, must be sworn in. So would you please rise? Raise your right hand.

Do you swear the testimony you will give before the subcommittee will be the truth, the whole truth, and nothing but the truth, so help you God?

Secretary **Heckler**. I do.

Chairman **Roth**. Thank you, Peggy. Will you please proceed with your testimony?

TESTIMONY OF HON. MARGARET M. HECKLER, SECRETARY, DEPARTMENT OF HEALTH AND HUMAN SERVICES

Secretary **Heckler**. Thank you very much, Senator. It is a pleasure to be here. First, I have to say I have never been sworn in at a congressional hearing before. But considering the seriousness of the subject, I think accuracy is important. To take an oath to the truth and accuracy of your statements as preparatory to your testimony, I think is perhaps more appropriate on this subject than on many.

I would like to congratulate you, Senator, for your leadership on this subject. I feel that it is an important adjunct to the work we are doing at the Department of Health and Human Services; you add a sense of focus to the war on drug abuse which we are fighting, but not yet winning. And, therefore, every elective attempt to deal with the problem is appropriate and necessary.

I congratulate you for your strong leadership on this subject.

Substance abuse is a very serious problem for many of our Nation's citizens, but we are concerned today especially with our Nation's young. We know from their own testimony that about 1 in 20 high school seniors drink alcohol every day. Approximately 39 percent have had five or more drinks in a row on at least one occasion in the last 2 weeks, which would be characterized as "binge" drinking. About 1 in 20 smoke marijuana on a daily basis. Nearly two-thirds have used drugs at least once before they finish high school. Some 40 percent of these students have used drugs other than marijuana.

For drug use alone, the figures are staggering. Approximately 2.4 million young people, age 12 to 15, used marijuana at some time during their lives; 770,000 of these young people have used marijuana in the past month; 1.8 million have used marijuana in the last year.

Mr. Chairman, the use of drugs and alcohol is gradually extending downward to younger and younger children. Our recent research indicates that some youngsters begin drinking at the age of 8 and by the age of 10, almost 20 percent of American youth have used alcohol at least once. Figures for marijuana show that some youngsters also start experimenting with marijuana before their teenage years.

But children are not the only victims of alcohol and drug abuse. The abusers also hurt family members and friends who are trying to help them. Alcohol and drug abuse is the single greatest danger to the family unit, which is the basic element of this society. Long ago, the Roman poet Virgil said, "As the twig is bent, the tree inclines." Yet alcohol and drug abuse not only bends, but in many instances splinters the family tree.

Of course, prevention of this addiction is clearly our best health insurance policy. We need to teach our young people to say "no" to drugs, to say "yes" to all the bright things that their future has to offer.

The Reagan administration and the Department of Health and Human Services are committed to fighting this insidious problem. In fact, we are waging a very aggressive war against alcohol and drug abuse.

The National Institute on Drug Abuse, with its 283 employees and a proposed 1986 budget of $84.1 million, is committed to discovering the nature of the drug abuse problem, the causes underlying drug abuse and dependence, and the development and application of new methodologies for prevention and diagnosis, as well as treatment.

We have learned a great deal from the research that has already been conducted. We have learned that when a drug prevention program is directed to the issue of drug abuse and the abuse is in any sense inaccurately portrayed, then the results of the program can be counterproductive. Success in dealing with young people in facing the problems of drug abuse demands accuracy in the presentation of the issue.

There are many other facets of new interventions and new preventions that have been developed as a result of our research on drug abuse, especially among the young.

The National Institute on Alcohol Abuse and Alcoholism, with its 216 employees, will this year have a proposed budget of $64.8 million, and their goal will be to produce and identify new and improved alcohol prevention programs and to develop intervention and treatment methods.

Both of these arms of my Department conduct extensive public education and prevention activities designed to inform students and parents of the consequences associated with alcohol and drug abuse.

In fiscal year 1985, our Department allocated $490 million to the States in the form of block grants, administered by the Alcohol, Drug Abuse and Mental Health Administration. Approximately half of this money is used by the States for alcohol and drug abuse programs. We have also provided for the treatment of alcohol and drug abuse under the Medicare program itself.

These programs show the commitment of the Federal Government. However, the Federal Government alone cannot resolve the problem. We very desperately need the assistance of peer groups, of parents, of media stars, and of the broadcast industry. Fortunately many of those are here with us today.

Mr. Chairman, one substantive and encouraging fact has emerged from our studies: Many young people are already taking steps to persuade their peers of the potential harm of drug abuse. In the last 2 years, our Department has sponsored two national conferences on drinking and driving. We brought together student leaders from around the country to tell us about the pressures that they confront. We also emphasized the critical consequences of alcohol and drug abuse.

I was very impressed by the level of concern and commitment the young student delegates demonstrated at these conferences. Their enthusiasm was contagious and has been transmitted to their friends and to their communities. They have become main street catalysts for action, and now we see youth-led groups in the forefront of the national crusade against alcohol and drug abuse.

In the fall of 1983, Mrs. Reagan announced phase I of the administration's "Just Say No" campaign at a press conference in New York. The program was designed not only to reach youth, but to motivate their parents to learn about drugs, to discuss matters with their children, and to join with other parents in taking a stand against drug abuse. Parents are becoming more deeply involved than ever in efforts to reduce drug abuse by their children.

In fact, their hard work and inspiration are essential to our success.

In particular, two very dynamic organizations—the National Federation of Parents for Drug Free Youth and the Parent Resources Institute on Drug Education—have joined the fight against drug abuse. These organizations and others highlight the tremendously important and responsible dedication of parents and the effectiveness they can achieve.

[At this point in the hearing, Senator Nunn entered the hearing room.]

Secretary **Heckler**. One group which I recently visited is the Oakland Parents for Action. They came to Washington to introduce charter members of the Oakland "Just Say No" club. Our first national chair-kid, NBC's TV star Soleil Moon Fry, is highly visible as the character "Punky Brewster." I was very touched and impressed by the concern and commitment the students in this organization demonstrated to me. Their kind of commitment comes from parents who are determined to save the children they love from the nightmare of substance abuse.

Mr. Chairman, the public-spirited actions of many famous stars is becoming very widely known. The entertainment industry is searching for ways to become involved with our efforts, as evidenced by the appearance here today of several very well-known media figures. I wish to applaud their involvement and to encourage their participation. They make a tremendous difference and a great contribution to the cause.

National and local broadcasters have also contributed by airing phase I of our media campaign. We estimate that the value of their contribution of free air time exceeded $40 million during the first year of the campaign. Because of their help, "just say no" has become the national slogan for a new antidrug generation.

The efforts of HHS, students, parents, and the entertainment industry have paid off. A recent survey among high school seniors funded by my Department and concluded by the University of Michigan Institute for social research found that overall drug and alcohol abuse are decreasing and that more students are recognizing the dangers of the alcohol and drug abuse. Daily use of alcohol among seniors declined to 5 percent in 1984, compared with a peak of 7 percent in 1979. Five percent of the seniors use marijuana daily. That is less than half of the 11 percent found in the peak year of 1978. The 5-percent finding, however, while it was the lowest ever recorded by this specific survey, does quantify the continuing magnitude of the problem.

Other measures of marijuana use also declined in the survey. Current use of marijuana dropped to 24 percent in 1984 from 27 percent in 1983. This current level is one-third less than the peak level of 37 percent in 1978.

Of course, these levels of consumption are still much too high. However, they should encourage all of us to continue what we are doing and to do more, because more young people are learning to say "no." As the statistics indicate, we have made significant progress in reducing alcohol and drug abuse by young people. It is now time to lengthen our stride.

Today I am pleased to present to the members of this subcommittee phase II of the "just say no" campaign, which concentrates on reaching minority, innercity youngsters and their parents through the use of radio and television public service announcements.

During phase II, we will have the continued assistance and support of the First Lady. Mrs. Reagan symbolizes the commitment of this administration to help all youngsters fight drug abuse and alcohol abuse. I have seen how she has dramatized the cause. Too often in the past, the glamorization of alcohol and drug abuse has actually come from very celebrated figures on our national scene. Mrs. Reagan's presence acts as a very strong counteroffensive to that trend. In many cases she has become a role model for young people who want to "just say no."

A truly unique feature, indeed a showpiece of the new campaign, is a music video for teens. This video uses lively, upbeat music to depict a typical situation in which teens find themselves. They are offered drugs at school. They do not know how to refuse. In the video, the message is loud and clear: "just say no."

I would like to present the video tape now for the benefit of the subcommittee.

Chairman ROTH. We are going to try with the lights on. If you can't see it, please let me know. We will turn them off.

[Whereupon, a video tape was played.]

Secretary HECKLER. Mr. Chairman, I think you can see that this video will be a very valuable tool in preventing alcohol and drug abuse, but our success definitely is dependent upon the support of the students, parents, and the media. In particular, during this new phase of our campaign, we are relying on the continued commitment of broadcasters to bring the "just say no" message to every community. As always, their efforts are a critical factor in determining the success of this kind of program.

Mr. Chairman, as phase II of the "just say no" campaign goes on the airwaves and into print, we are already preparing another head-on assault on a very serious drug problem—cocaine abuse. While cocaine use has been viewed as mostly an affliction of young, upwardly mobile adults, there are some indications that it is breaking out of this group and spreading to our even more vulnerable teenage population. In fact, we have found recently that currently 6 percent of all high school seniors are using cocaine.

This is happening just as we are able to understand the severe emotional and medical consequences of cocaine use. Cocaine is not a harmless recreational drug. It is a poison. It can lead a youngster to the hospital or, even more sadly, to the morgue.

In recent animal studies conducted by research laboratories, monkeys that were given cocaine not only became addicted to the drug but became so addicted that they preferred cocaine to food and water and eventually died because they could not stop that pattern of addiction.

On February 16, we published in the Commerce Business Daily an invitation for proposals to transmit this message to the public. We have taken steps to work with the entertainment industry, with groups represented here, to ensure that the message is heard across America and is delivered in loud and clear and pervasive tones.

I am very personally committed to the success of the "Just Say No" Program and feel very strongly about this. I want to express my appreciation for your own commitment. I believe that the future of our children is the future of our country, and, frankly, I think it is appalling that alcohol and drug abuse casts a shadow over their future. It must be stopped. Thank you.

Chairman ROTH. Thank you very much, Madam Secretary, before we start questions, we are very pleased to have Senator Nunn here who is the Ranking Member. Do you care to make any opening remarks?

Senator NUNN. Thank you very much, Mr. Chairman.

OPENING STATEMENT OF SENATOR NUNN

Senator NUNN. Mr. Chairman, I am most pleased to again join with you as the subcommittee continues its examination of the role of the entertainment industry in the campaign against drug abuse.

Our subcommittee has for many years been in the forefront of legislative concern over the drug problem. We have examined in depth the illegal drug trade in this country from a variety of angles, including international narcotics trafficking and importation into this country, the role of organized crime and violence in the drug trade, and the massive laundering of illegal narcotics profits through offshore banking. In all those areas, we have sought legislative action for a stronger and more effective commitment by our Government in the war against drugs.

Despite legislative successes in many of those areas and despite the increased focus of law enforcement resources on major drug trafficking operations, we are all painfully aware that the tragedy of drug abuse among American youth today continues. It is increasingly obvious that drug abuse, like other social ills, demands the attention and efforts not only of government, but also of the private sector—the family and the business community alike.

This morning's hearing focuses on one sector of the business community which I believe has a tremendous potential for making a real difference in the war against youth drug abuse: The entertainment industry. Young people today are, more than every before, exposed to a multimedia world—through motion pictures, radio, television, and the booming rock-video industry. If we are ever to fully succeed in combatting drug abuse, we must have the support and strong efforts of those in the entertainment media whose work so greatly influences the opinions and lifestyle of our youth. That kind of support cannot be mandated by government—it must come voluntarily and, hopefully enthusiastically, from within the ranks of the industry itself.

With that in mind, I am particularly interested in hearing this morning from those in the entertainment industry who have taken the initiative in deglamorizing drug usage in the media. I am most anxious to hear and see what can and is being done through public service announcements, feature films, and series programming.

Finally, I want to commend you, Mr. Chairman, and the majority staff for your fine efforts in making today's hearing possible. The issue which you bring to us this morning is, by all accounts, a most significant one in the continuing battle against drug abuse.

Thank you for having this hearing. I thank the Madam Secretary for being here this morning. This is an enormously important subject, Mr. Chairman, and I appreciate very much your leadership on it.

I will be here as much of the day as I can. I have about four other hearings going on at the same time, as we all do.

Again, I commend you for your leadership and pledge the full cooperation of our resources on the minority side.

Chairman ROTH. Thank you very much.

Madam Secretary, first of all, I want to congratulate you for your interest and the work of your Department. I am not sure that I am of the right age to comment on the video, but it seems to me to be very well done. Persuasive to me if not to others.

Am I correct to understand this is going to be primarily used in urban areas?

Secretary HECKLER. Yes; this is targeted to urban innercity young people. It is designed to support and complement the other outreach efforts that are being conducted by the Department and by States and communities.

We have found in our research that it is very important to use peer pressure, to depict young people to their own groups, in transmitting this message. When teachers were the primary deliverers of the same ideas, the impact was not nearly as great as when the message was actually conveyed to a student by a friend in the same peer group.

So this video is targeted to a group we have not, at least not successfully, focused upon thus far, and that is the inner-city student and young person.

Chairman ROTH. How will you disseminate this? Will you be able to send copies of this to every urban area, every school?

Secretary HECKLER. We are going to be disseminating it through the State drug abuse agencies. Of course, we do hope to see public broadcasting of the message itself. In all of the research we have conducted we have found that the most successful intervention comes from creating a new role model, a new standard of conduct. Frankly, I think that the major instrument in changing behavior will be the public media, especially with complementary efforts conducted through schools, parent groups, and community organizations.

Senator NUNN. Mr. Chairman, would you yield just for clarification? When you say public media, you are not talking just about public broadcasting; I assume you are talking about the networks?

Secretary HECKLER. I meant the media per se: Not in-house delivery of the message through video cassettes, and so forth, in schools. This will be available to schools throughout the country, but, frankly, I think that the major means of really delivering the message will be the broadcast media, both public and commercial.

Senator NUNN. Have they been receptive to that? What state is that in?

Secretary HECKLER. I believe they have been very receptive. While a great deal of attention is given to the problems with the press, I have to say that as Secretary of Health and Human Services I have had very, very favorable relationships, with the press. I think the partnership between government and the press, especially the broadcast media, in delivering many important messages to the American people has been a very effective one.

I know the media are receptive to this message, and we hope that this particular video is widely aired because it is targeted to an important group of young people we have not reached before. All of the research indicates that student talking to student is the most effective way to deliver the message. It is vital that we make the behavior of "say no" an acceptable method of action. If the average student happens to turn on television and see that others who look like him or her are saying "no," we can create that behavior model. I think the media is very favorably inclined to doing this. You have the opportunity to ask them today.

Chairman **Roth**. I would just mention to Senator Nunn, as I announced earlier, MTV Network has already agreed to use this video tape which, I think, is very encouraging.

Senator **Nunn**. Great.

Chairman **Roth**. I would like to go back, Madam Secretary, to the percentages. You pointed out that there is some room for encouragement in that the use of drugs and alcohol has dropped off considerably. Is that percentage breakdown nationwide?

Secretary **Heckler**. Yes.

Chairman **Roth**. Are there any differences among regions or urban and rural areas as to what has happened with drug usage?

Secretary **Heckler**. Yes; we see a higher concentration of drug abuse and alcohol abuse in the inner cities, but drug abuse is so widespread that I don't believe any area of the country can feel they are immune to the problem. It simply exists everywhere, but in heavier concentrations in the urban areas.

Chairman **Roth**. But you do see a nationwide improvement?

Secretary **Heckler**. We do; absolutely. At the same time, we now know, through our research, it is very important, if we wish to prevent drug abuse, to intervene in a student's life at that point of transition from grammar school to junior high school. In our studies, when the antidrug abuse message was effectively delivered to the seventh graders who were then beginning junior high school, it was instrumental in really inhibiting drug abuse and promoting the kind of good behavior and solid lifestyle choices that we want to encourage. The specific grade level is not important; the fact that we reach them at a transitional stage is. For example, in those schools where the transition from grammar school to junior high occurred at the sixth grade, when the message was delivered effectively at the sixth-grade level, the drug abuse problem was avoided to a large extent. When it was delivered to other sixth graders not in that transitional situation, the message was not effective in preventing alcohol and drug use.

So we are learning how to target our message more appropriately and more precisely. But, still, the delivery of the message is a critical element.

Chairman **Roth**. I think it is encouraging that the utilization of marijuana and alcohol is dropping, but let me ask you this. Is there any indication that as young people turn from marijuana they are turning to alcohol? I have heard that statement made. Is that true?

Secretary **Heckler**. We do not see a confirmation of that, but it is definitely suspected. Obviously alcohol use is a substance dependency and is a problem, but I believe that the downward trend, coming down from that peak year of 1979 to the current level, indicates that what we are doing is finally starting to have an effect. The involvement of parent and student groups has been very helpful in dealing with this. However, we still have a long way to go and we are still concerned with the levels of drug and alcohol use among our young people.

We are also very concerned about cocaine use, a very serious problem which we are just starting to see at earlier ages.

Chairman ROTH. That was one question I wanted to ask you. While the figures are encouraging in the case of marijuana and alcohol, they are discouraging with respect to cocaine.

Secretary HECKLER. They are.

Chairman ROTH. Is there any interrelationship? I assume those that use marijuana are probably the ones that use cocaine, or is there any evidence to that effect?

Secretary HECKLER. While I cannot provide you with specific data, we do know that there is a correlation between marijuana use and later use of other drugs. Cocaine has just reached downward to a newer age group and it has become the more alluring drug at the moment. With the lower price for the drug in some areas of the country, it is becoming more available. Given the animal studies, showing the greatly addictive qualities of cocaine, this is something we are going to have to pay a great deal of attention to.

Quite frankly, the message and the approach is still the same; it is still "just say no." I think it is important for students to see that this is a self-assertive message, not one that their teachers or the hierarchy is imposing upon them, but one that allows them the freedom of choice in their lives.

Chairman ROTH. I want to ask you one more question, and then I will turn to Senator Nunn after I finish mine.

In your statement, you say, "We need the assistance of peer groups, parents and celebrities." In your testimony, you also indicated if I understood you correctly, that the most persuasive are the peer groups. We have had some people in the media industry indicate to us that they think the media does not really influence, but merely follows. Would you agree with that, or would you agree that stars can play a very significant role in deglamorizing drugs?

Secretary HECKLER. Oh, I think they are very vital. I really do. I think they are obviously the focus of a great deal of attention. They are followed very closely in every intimate aspect of their lives, as well as in their performances.

I think if the war against drug abuse requires a multifaceted approach. I don't believe that any one strategy alone is effective, but all working together can make great inroads. Frankly, I think the celebrity plays a very important role in this and I would not minimize the role. I appreciate their involvement. Frankly, in terms of every program in our Department in which we try to change behavior or lifestyle, if we can get a celebrity to speak to the same issue, then we find the message is infinitely more dramatic and more effective.

Chairman ROTH. Senator Nunn.

Senator **Nunn**. The converse to that question, do you find in the surveys you alluded to that the portrayal of celebrities in a drug-using mode is a stimulus to drug use among teenagers? Do you find any direct correlation between those two subjects?

Secretary **Heckler**. We have not studied that aspect of it, but we do know that the celebrity, the athlete, the well-known figure has a voice and makes an impression that can be very favorable. I would not be at all surprised if the converse is true as well.

Senator **Nunn**. It is sort of a tough battle between what gets the most attention. I personally read more about drug abuse by celebrities than I read about the other side of it. I am delighted we are going to focus on the other side of it this morning. I am profoundly disturbed when I see so many cases of celebrity misuse of drugs so vividly portrayed.

Secretary **Heckler**. Maybe that makes the involvement of well-known figures, celebrities, media stars, and athletes of well-known reputation, all the more important, necessary, and effective.

Senator **Nunn**. I would agree with that. I know you are on the education side of it, not the law enforcement side of it, and I think as you said, a multifaceted approach is absolutely essential. I don't think it is either/or; I think it has to be both.

Do you see much correlation between things like the street value of drugs and the use of drugs from your perspective?

Secretary **Heckler**. Well, I believe currently you see that in terms of cocaine. Unfortunately, when cocaine became a less expensive drug in some areas, then its accessability became more widespread.

Senator **Nunn**. Do you have any statistics on that? We have heard encouraging statistics about alcohol and marijuana. Are there any statistics about the usage of cocaine?

Secretary **Heckler**. Yes; we have some new statistics and others that will be presented. I will be glad to provide them for the subcommittee, but today in my testimony, I referred to the use of cocaine which is at a 6-percent figure for student groups. That is a very high figure for a fairly new drug to the student population, and we view this with great alarm.

Senator **Nunn**. I didn't see that in your statement. Could you tell me where?

Secretary **Heckler**. It is on page 9:

> While cocaine use has been viewed as an infliction of the young and upward mobile, there is some indication it is breaking out into the student group, spreading to a younger teenage population. We have found currently that 6 percent of all high school seniors use cocaine.

Senator **Nunn**. How does that compare over the last, say, 4, 5, 6 years? Is that 6 percent a 1984 statistic?

Secretary **Heckler**. Yes; 1984 figure.

Senator **Nunn**. What would it be for 1983, 1982, and 1981?

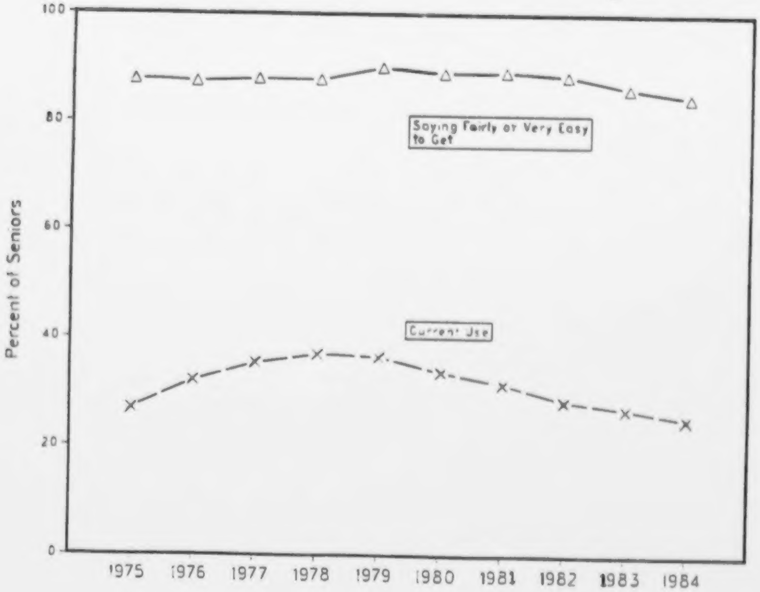
Secretary **Heckler**. I don't have those figures with me today. I do know that the peak period for marijuana use in this age group was in 1978 and 1979.

[Charts depicting the percentage of high school seniors using marijuana and cocaine follow:]

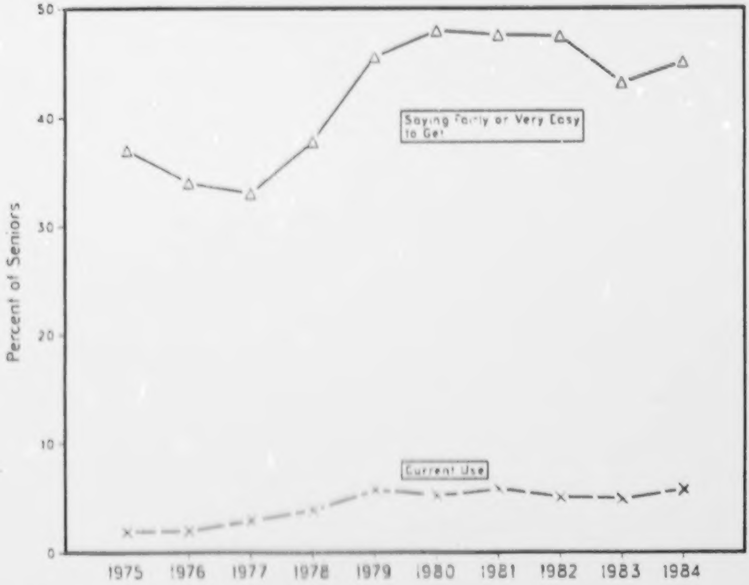
Percent of high school seniors using cocaine

Year:	*Percent*
1981	5.8
1982	5.0
1983	4.9

Availability of Marijuana



Availability of Cocaine



Senator NUNN. Would it be fair to say cocaine use in that period, 1978–79 base period, was very low, much lower than the 6 percent?

Secretary HECKLER. I'm sure that's the case. But, for example, the peak for marijuana was in 1978, 37 percent of high school students. Today, it is at 25 percent, down from 27 percent in 1983. So in 1 year, we saw a 2-percentage drop and that was so favorable.

Senator NUNN. Do you have any kind of information showing the street value of marijuana in order to determine whether there is any correlation between price and use?

Secretary HECKLER. I would be glad to provide them for the record. I don't have it with me.

[The information received subsequent to the hearing follows:]

EXECUTIVE SUMMARY

The seventeenth meeting of the Community Epidemiology Work Group (CEWG) sponsored by the Division of Epidemiology and Statistical Analysis (DESA), National Institute on Drug Abuse (NIDA), was held in Los Angeles, California, on December 4-7, 1984. The focus of this meeting was on patterns and trends in the abuse of cocaine, heroin, other opiates, marijuana, hallucinogens, stimulants, and sedative-hypnotics in 17 urban areas throughout the United States. These patterns and trends are summarized by the selected researchers through a process of analyzing data collected from direct drug abuse measures and indirect indicators available in each city and enhancing that data with anecdotal information obtained from a variety of sources (i.e., the treatment population, street sources). The direct and indirect data sources that are generally utilized by these researchers include: morbidity and mortality data, drug abuse treatment admission data, law enforcement and criminal justice data, street level drug price and purity data, hepatitis B cases, public health reports, and state and local surveys.

The information that follows is an executive summary of the findings of these researchers by substance abuse category. Following the summary are the complete city papers prepared by each of the researchers.

PATTERNS AND TRENDS IN COCAINE ABUSE

In **Newark**, cocaine is reported to be on a major upswing as a primary drug of abuse—34 percent of all city drug abuse treatment admissions reported it as a secondary problem while 12.2 percent of admissions reported it as their primary problem. The price for an ounce of cocaine in 1984 ranged from $1,500 to $2,100 and the purity was reported in the low 90 percent range. In 1984, **New York** experienced more cocaine involved emergency room episodes than in the past three years. In addition, admissions to treatment, where cocaine was the primary drug of abuse, increased in number as well as in proportion to all treatment admissions. **New York** also noted the growing popularity of cocaine powder. Reported to be slightly gummy, this powder is being combined with marijuana and/or tobacco and smoked. This combination, known on the streets as "bazooka" or "chicle," has replaced freebasing for some users. Also noted in **New York** was the growing practice of mixing cocaine with a stimulant, such as "Black Beauty," to maintain the high. A profile of users entering treatment programs showed an increase in older addicts as well as an increase in the proportion of female addicts. Between the first nine months of 1983 and the comparable period in 1984, a 69 percent increase in total admissions was reported for **New York**.

The most significant development in the cocaine scene in **Boston** is the precipitous drop in wholesale prices from $1,900 - $2,400 in 1983 to $1,200 - $1,500 per ounce in 1984 for cocaine of equivalent quality. Concern regarding potential health consequences mounted as freebasing as a route of administration continued to rise and as cocaine increasingly was being used in combination with alcohol. Through the first ten months of 1984, reports for **Washington, D.C.** indicated that the number of cocaine abusers increased steadily. Emergency room mentions, for example, increased from 201 in 1982 to 293 in 1983.

Cocaine remained the primary drug of abuse in the **Miami** area and became more of a dominating problem among emergency and chronic treatment populations than in most other cities. DAWN emergency room mentions were reported at peak levels during the first two quarters of 1984—a 400 percent increase in mentions since 1981. Two-thirds of those entering treatment reported snorting the drug, while intravenous use was observed less frequently during the second and third quarters of this year. The smoking of cocaine showed an increasing trend in **Miami**. However, it was unknown whether this rise reflected a development in the popularity of freebasing or whether it reflected an increase in the smoking of partially processed coca paste.

With cocaine coming directly from **Miami**, it was reported that the cocaine available in **Buffalo** had a purity of 75 to 90 percent. In **Philadelphia**, admissions for cocaine abuse increased 125 percent between FY83 and FY84, with prices being reported in the range of $80 to $125 per gram.

In **Denver**, cocaine abusers represented nearly 25 percent of all clients in treatment—the second largest group after marijuana admissions. However, new cocaine initiates entering treatment have declined steadily within the cocaine population. The cocaine analyzed in **Denver** averaged 35 percent pure and sold for $80 to $120 per gram. A profile of clients entering treatment in 1984 showed more years of abuse and an older population than cohorts from prior years. Emergency room mentions for the first six months of 1984 were 164, the highest number ever reported.

Phoenix also noted a rise in emergency room mentions for cocaine in 1984 from the 30 reported for July-December 1983 to the 38 reported for the January-July 1984 period. DEA in that city reported purities of 70 to 90 percent at $44,000-$52,000 per kilogram or $2,000-$2,700 per ounce. Treatment admissions for primary cocaine abuse have increased 53 percent—from 199 during the July-December 1983 period to 305 during the period of January-June 1984.

In **San Francisco**, cocaine has acquired a "teflon-coated" reputation whereby any bad experiences with the drug are attributed to whatever it has been cut with rather than the cocaine itself. The DAWN data for that city showed a sharp increase that began about mid-1983 and has continued steadily through the second quarter of 1984. Reports from the Coroner's Office have shown an upward trend from the 21 noted in FY81 to 36 reported for FY83. However, most cocaine deaths involved the use of cocaine in combination with other drugs—in particular heroin, methamphetamine, and/or methadone. The median price for "good quality" cocaine samples was $100 per gram. A survey conducted in **San Francisco** suggested that freebasing and injection modes are gaining in popularity and that there has been a distinct increase in "speedballing".

Los Angeles reported cocaine as the most serious problem in the city with the greatest rate of increase among females. Reports of cocaine related mortalities increased by 331.3 percent—from 16 in 1982 to 69 in 1984—while treatment admissions increased 82.8 percent from 1982 to the first half of 1984. In **San Diego**, cocaine was reported to be readily available and has maintained a street price of $100 to $120 per gram and a purity of 15 to 45 percent. Among treatment admissions in **San Diego**, cocaine ranked number one, with 26 percent of all admissions attributed to this substance. In emergency room mentions, cocaine accounted for an average of 26.2 mentions per quarter. Although users in Chicago have complained about the poor quality of the cocaine in their city, it is reported as the only drug to have a consistently increasing pattern of abuse.

In **Detroit**, the use of cocaine has continued to increase across all indicators, for example, police confiscations increased from two pounds between January and August 1983 to 11 pounds during the same period of 1984 and emergency room mentions increased 66 percent. Cocaine was readily available in Detroit and was reported at purity levels of 80-90 percent. Treatment admissions for primary cocaine abuse increased sharply and of those admitted to treatment, one-half of those who had used cocaine in the prior 30 days reported daily use patterns. Of all substances reported as a secondary drug in combination with cocaine, alcohol was the most common. Data are showing an increasing association between the combination of cocaine and alcohol.

In **New Orleans**, the purity of cocaine at the ounce level averaged 60-70 percent, while the price on the street for cocaine ranged from $100-$120 per gram and $2,000 for an ounce. With an increase in the number of persons arrested for opium or cocaine (from 209 in 1983 to 327 for the first half of 1984) and a 16.5 percent increase between 1982 and 1983 in the number of clients admitted for cocaine treatment, the data seem to indicate that cocaine quickly has become one of the top drugs of abuse in **New Orleans**. At $80 to $110 per gram, cocaine was readily available in **St. Louis**. Between 1982 and 1983, admissions to treatment programs for cocaine as a primary drug of abuse increased 366 percent. In **Dallas**, samples from the **Dallas** County Forensic Lab showed cocaine with a purity level of 40-50 percent and a price reported by the Narcotics Division of the **Dallas** County Police Department of $140-$160 per gram. Lidocaine has been identified as the primary cutting agent in that city.

PATTERNS AND TRENDS IN HEROIN ABUSE

An increasing number of female addicts were reported in data from **New York** for both drug related deaths as well as admissions to treatment at the Riker's Island Detoxification Unit. In addition, during the first nine months of 1984 an increasing proportion of the addict population was Hispanic as was apparent from the treatment population (the percentage of Hispanics admitted to treatment for heroin abuse exceeded the proportion of black admissions). Based on data from September 1984, the methadone treatment programs in the city continue to operate at 103 percent utilization. Reports from **New York** indicated that the Acquired Immune Deficiency Syndrome (AIDS) continued to take a toll in the lives of intravenous drug users and that needles being sold on the street that are purported to be sterile are not sterile. Based on data for the past three years, emergency rooms for the first quarter of 1984 showed the largest first quarter number of heroin-related episodes. The interquartile range of the heroin that has appeared on the streets of **New York** was 3 to 26 percent.

Reports from **Newark** indicated the reappearance of heroin being packaged in "balloons" of 200 to 300 milligrams. With a purity of 1 to 3 percent, these balloons were reportedly selling for $15 to $20 apiece. The number of treatment admissions whose first use of heroin was within the last three years remains at a fairly level rate of 12 to 15 percent.

A reemergence of Mexican brown heroin was found to be occurring in Hispanic communities in **Boston**. With a purity of 1 to 3 percent, this heroin has the consistency of paste or tar and is known as "goma" (gum) or "chocolate" among Hispanic users. Sources in the Worcester area near **Boston** identified the outbreak of a new strain of hepatitis. Known as the Delta Strain, this form of the disease was responsible for 12 related deaths, all of whom were heroin users who apparently contracted the hepatitis through needle sharing.

Miami reported that emergency room mentions for heroin have been climbing upward in recent quarters, but that the rate of mention per Drug Abuse Warning Network (DAWN) episode remained much lower in **Miami** when compared with the total DAWN system. Reports appear to indicate that this increase in emergency room data is probably the result of "speedballing" (the use of heroin in combination with a stimulant—usually cocaine) rather than from using either of the drugs separately.

Philadelphia reported a decline of 12.5 percent in heroin treatment admissions between the second half of 1983 and the first half of 1984. The purity of the heroin appearing in **Philadelphia** remained stable at 3 to 8 percent.

Reports indicated 542 DAWN mentions for the first six months of 1984 compared to 817 for all of 1983. Heroin-related overdose deaths in **Washington, D.C.** also increased—from 69 in 1983 to 110 through November 1984. Among patients admitted for drug abuse treatment to city programs, 72 percent reported heroin as their primary drug of abuse. Most of the heroin that appeared in **Washington, D.C.** originated in South West Asia. While the price of this street level heroin has decreased from an average price of $4.25 per milligram in 1978 to an average price of $2.53 in 1983, the purity has increased from a range of 2.2 - 2.7 percent in 1978 to the range of 3.9 - 8.1 percent in 1984. Use of heroin appeared to have increased during the first half of 1984 after decreasing in 1983.

Reports from **Chicago** identified two issues regarding heroin in that city—an increasing association between heroin use and the use of stimulant drugs and a growing problem in following heroin patterns and trends as various "cuts" are being added to the poor quality heroin. The presence of these adulterants makes it difficult to determine if the effects being reported by users are the result of the heroin itself or the adulterant. Low purity levels of Mexican brown heroin continued to dominate the **Chicago** market as it has during past years in that city.

The indicators for heroin use in **St. Louis** did not show a significant increase in usage. However reports indicated the presence of very good heroin in that city. Known as "P-dope" (pure dope), this heroin has a reported purity of about 8 percent. Both white and brown heroin remained available in **St. Louis**.

Although indicators in **New Orleans** showed a decrease in use, street level quantities of heroin originating in both Mexico and, to a lesser extent, South West Asia, were available.

Detroit reported that the proportion of total admissions in FY83/84 involving heroin as the primary drug was unchanged from the 24 percent reported for FY82/83, and that the data did not show many young heroin users. Overdose deaths rose to 144 in 1984*, a 5.9 percent increase over the total of 136 in 1983, but below the level of 192 in 1982. More than 70 percent of the heroin which appeared on the streets of **Detroit** originated in South West Asia. The average purity of this heroin for the period January–June 1984, as reflected in the Drug Enforcement Administration's ** (DEA) monitor program, was 2.3 percent with an average price per pure milligram of $2.90. The adulterants being added to heroin in that city have included pyrilamine, inositol, and pyribenzamine.

Dallas reported that the demand for treatment for heroin abuse appeared to have increased in the city. The purity of the heroin that appeared in **Dallas** remained at about 3 to 6 percent with reports that the most common cutting agent was diphenhydramine. The heroin in **Dallas** typically was sold in pink Dormin capsules for about $30 apiece.

With a reported purity of 5 to 6 percent, **Denver** observed an increase in the purity of the heroin which appeared in that city in 1984 over the 3 to 4 percent purity that was noted in 1983. Nearly all samples of heroin tested were Mexican brown heroin and, in fact, anything other than Mexican brown would be thought suspect by the users in that city. The average selling price for a balloon in **Denver** was $65. Although treatment admissions decreased slightly from the 12.8 percent reported for the July–September 1984 period, it is important to realize that this is based on programs that report on the Drug/Alcohol Coordinated Data System (DACODS). Recently, however, several new "for profit" clinics began dispensing methadone. Of the clients appearing in these programs, 82 percent were new treatment admissions. Heroin related emergency room mentions increased and, in fact, if these episodes continue at their present rate, they will approximate the number reported in 1982—the greatest number reported for any year to date in **Denver**.

In **San Francisco**, heroin continued to dominate the treatment population. Observations of treatment programs in **San Francisco** showed a growing presence of "heavy" users (one-half to one gram per day or more, costing $200 and up daily) as well as the smoking of "Persian" and other alleged high quality forms of heroin among middle-class heroin users. The DAWN data for **San Francisco** showed a sharp increase in emergency room mentions—the count for the second quarter of 1984 was more than 130 percent above the FY83 base period and is trending steeply upward.

In **Phoenix**, the most common heroin available continued to be a brown, gummy substance called "tootsie roll," which is reported to be approximately 70 percent pure and which sells for $500 to $800 per gram, or $5,500 to $8,000 per ounce.

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* Projected annual figure for 1984

** The Drug Enforcement Administration's Domestic Monitor Program is a retail (i.e., street level) heroin undercover buy program intended to provide information regarding availability, price, purity, adulterants, and other information for several major metropolitan areas.

Reports also indicated the availability of some Mexican brown for $80 to $100 per gram. **Phoenix** reported increases in both treatment admissions for heroin—28 percent from the last six months of 1983 to the first six months of 1984—as well as in emergency room mentions.

Reports from **San Diego** indicated that heroin was the number one problem drug of overall treatment admissions when first time drug-free heroin admissions were considered along with methadone detoxification and maintenance admissions. **San Diego** also reported that small quantities of street level heroin with a purity in the 6 to 10 percent range remained expensive in that city at $25 per balloon.

Los Angeles noted a continual rise in heroin-related emergency room episodes through the first half of 1984 (in 1982, there were 358 mentions; in 1984, there were 516—an increase of 44.1 percent) as well as an increase in heroin-related deaths—from 95 during 1982, to 121 in 1984 (an increase of 27.4 percent). Treatment admissions for heroin, however, showed a slight decrease of 2 percent.

PATTERNS AND TRENDS IN THE ABUSE OF OTHER OPIATES

An increased use of glutethimide (Doriden) in combination with codeine (known as Hits, Loads, Fours and Dors) was observed in **New York** which appeared to be popular among those who desired the effects of heroin, but who hesitated to use drugs intravenously. Sources in **New York** reported that "Hits" are obtained easily through "script" doctors in Harlem. In **Newark**, "Hits" appeared to be as widely abused as they had been for the past several years, despite the rescheduling of glutethimide to a Schedule II drug earlier this year. In that city, "Hits" sold for $10 to $12 for a single set. This combination of glutethimide and codeine, called "Packs" or "Jugs and Beans" in **Boston**, was responsible for ten overdose deaths in the Northshore area of that city. The explanation for these deaths was the decedents' apparent intolerance to the sedative component of this "high risk" combination. **Boston** also noted that Dilaudid, Percodan, and Percocet continued to retain their traditionally elevated levels of availability. In addition, the combination of Vicodin (a Schedule IV drug) with Tussionex has figured significantly in the use patterns of some impaired physicians in that city. **Miami** reported an upward trend for Percodan.

In **Philadelphia**, the combination of glutethimide and codeine showed increases in a number of indicators including emergency room mentions, medical examiner reports, and anecdotal data from the treatment community. Known as "D's and T's" in that city, this combination is frequently sold as a set ranging in price from $10 to $12 for a single set of one glutethimide and three Tylenol #4's or double sets for $20 to $25. Glutethimide mentions in **Philadelphia** increased 33 percent between the last quarter of 1983 and the first quarter of 1984. DAWN emergency room mentions for methadone in **Philadelphia** reflected significant increases through the first quarter of 1984. However, only a modest increase in the number of treatment admissions reporting illegal methadone as the primary drug of abuse was reported. Reports from **Buffalo** still showed some Talwin Nx users but, for the most part, Talwin has ceased to be a problem in that city. Approximately six months ago, **Chicago** observed a slight reemergence in the availability of Talwin. However, recent reports indicate that Talwin is being used more in conjunction with other drugs than as a primary drug of abuse. Another combination that exhibited a moderately increasing trend during the last half of 1984 was opiate based cough syrups in combination with pharmaceutical depressant pills (known as

"Syrup and Beans"). Dilaudid maintained its place in **Chicago** as a favored heroin substitute selling for approximately $35 a pill.

The use of "T's and Blues" (Talwin in combination with pyribenzamine) continued to decrease in **St. Louis**, while in **New Orleans**, "T's and Blues" (both the old and new formulation) continued to be in demand. Dilaudid remained popular among whites in that city, while blacks in **New Orleans** reportedly used more Percodan. Increases in Demerol, Dilaudid, and codeine were responsible for the overall increase of 4 percent in opiate admissions reported for **Detroit**. Dilaudid in **Dallas** is relatively costly at $50 per tab. Since the introduction of Talwin Nx, **Dallas** has reported a switch to the Geigy 100 milligram tripelennamine tablets known as "T's and Purples" in that city.

In **San Francisco**, arrests for possession or trafficking in opiates increased by 28 percent between the first nine months of 1983 and the first nine months of 1984. In **San Diego**, local enforcement officials reported the increased availability of prescription codeine selling for $10 per pill on the streets.

PATTERNS AND TRENDS IN MARIJUANA ABUSE

In **New York**, marijuana continued to be widely available—emergency room episodes and treatment admissions with marijuana as the primary drug of abuse increased. **New York** also has observed an increasing number of dysfunctional marijuana users in some counties in the upstate area of the state. In **Boston**, domestically grown marijuana accounted for a greater proportion of marijuana production over the last few years. To address this problem, DEA has established a marijuana eradication school in New England. In **Los Angeles**, where reports indicated an increase in marijuana as a cash crop, a program called the Campaign Against Marijuana Planting (CAMP) was established in 1979 to eradicate the cultivation. Marijuana continued to be a commonly used drug in **Miami** where it usually appeared in an emergency treatment situation as a drug that was used secondarily to the problematic drug.

The percentage of admissions to treatment for marijuana use in **Denver** increased to 33 percent of all admissions to treatment during 1984. This is the greatest number reported since these figures were gathered. Most of the marijuana seen in **Denver** was domestic, seasonal, and from the west coast. In **Phoenix**, treatment admissions for marijuana have replaced heroin admissions as the largest single group coming into treatment—38 percent. The increase in treatment for primary drug marijuana was 109 percent, from 366 reported for July-December 1983, to 766 reported for January-June 1984. Ninety-five percent of these were listed as first time admissions. In **Los Angeles**, emergency room indicators showed that problems with marijuana continued to rise—emergency room mentions increased 50.5 percent between 1982 and 1984. Although treatment admissions have remained stable, marijuana continued to constitute the largest single group in treatment in **Los Angeles**. In **San Diego**, marijuana accounted for 21 percent of admissions, while in **Chicago**, admissions to treatment for marijuana abuse were responsible for approximately 20 percent of all admissions. The availability of marijuana in **Chicago** has exhibited an unusually fluctuating pattern of supply. In **St. Louis**, treatment admissions for marijuana showed an increase from 28 reported in 1979 to 383 reported for FY84. The **Detroit** Police Department reported marijuana as the second most commonly reported drug used by persons arrested during 1984. Four out of every ten admissions to treatment for marijuana in **Detroit** were between the ages of 14 and 17.

PATTERNS AND TRENDS IN HALLUCINOGEN ABUSE

In **New York**, PCP activity was reported to be increasing, particularly among white youth in Queens. Although the DAWN data showed a declining trend in LSD episodes, this substance appeared to be available on the streets. Reports from **Newark** indicated that PCP is being seen more frequently. Reports also indicated that LSD occasionally appeared in that city but was not widely available. A major increase in the use of PCP was reported for **Washington, D.C.**—since July, 33 percent of mentions have been for PCP (551 in 1983). The city ranks third in the nation (behind **Los Angeles** and **New York**) in total emergency room mentions for PCP. The problems associated with the combined use of PCP and heroin are a growing concern in **Washington, D.C.** as is a street drug known as "Boat" which consists of heroin, PCP, marijuana, and embalming fluid and is smoked.

Beginning in 1982, the use of PCP became widespread in predominantly black areas of **North St. Louis** particularly when combined with cannabis ("Whack"), as a solution ("Water") for dipping cigarettes, or as various powders or tablets. The increase in PCP use was noted in police cases, treatment admissions, and in the death data reported for that city. In **Chicago**, "Happy Sticks" or "Joy Sticks"—joints impregnated with PCP and/or embalming fluid—have all but replaced marijuana in availability in a number of area high schools. "Tic" or powdered PCP was frequently snorted by teenage users while an increasing number of users in their 20s reportedly injected the drug. Although PCP did not show up in the indicator data for **Chicago** it was reportedly easier to get a "Joy Stick" than a joint in the city's black communities. Reports from **Chicago** indicated a lot of fluctuation in the availability of LSD, which has appeared on blotters and tabs in the white high schools. LSD, and to a lesser extent, mushrooms, remained a popular weekend "party" drug among mostly white, adolescent drug using groups. The LSD available in **Denver** came from the west coast in a liquid form that was put on blotters locally. Psychedelics, such as LSD and MDA, increased among the "street" people in **San Francisco**.

A drop in emergency room mentions for PCP was noted in **Phoenix**—80 percent over the previous six months (from 40 to 8). However, among treatment admissions, an increase was noted from eight reported for July-December 1983 to 17 reported for January-June 1984. Although an upward trend had been noted previously, the rate of increase in reported emergency PCP/PCP combinations declined from 1983 to 1984 in **Los Angeles**. However, the 1984 figure was greater than the number reported for 1982, and the number of treatment admissions have increased in this "national capital" of PCP abuse with blacks continuing to show the greatest number of emergency room episodes for PCP. **San Diego** noted a decrease in overall county PCP mentions. However, all the social, legal, and economic ramifications of PCP use made it a major drug abuse problem within neighborhoods and communities in southeast **San Diego**. In **New Orleans**, the combination of a marijuana cigarette dipped in PCP (known on the streets as "Whack") was readily available. This combination appeared to be most common among the black youth and young adults in that city.

PATTERNS AND TRENDS IN STIMULANT ABUSE

Although it was reported that stimulants are practically nonexistent in **Newark**, and in **New York** a State Bill enacted in 1981 made the prescribing of amphetamines illegal except for special instances, another east coast city, **Philadelphia**, is considered the methamphetamine "capital" of the country. In that city, methamphetamine sold for $40 to $60 per gram in 1984, which is cheaper than any other place in the country. Admissions for stimulants increased 9.8 percent during the first six months of 1984, with the year of birth of the majority of this cohort of admissions falling between 1955 and 1959. The DAWN emergency room data also showed significant increases through the first quarter of 1984. With numerous clandestine labs throughout Colorado, **Denver** reported that amphetamines were readily available in that city. Relatively pure quality methamphetamine was available in **Phoenix** at $80 to $100 per quarter gram. A 124 percent increase in prescription thefts was reported during this period in **Phoenix**, particularly with regard to Ritalin and appetite suppressants.

The amphetamine "capital" of the west coast, **San Francisco**, reported stimulant abuse as a growing problem that has spread beyond the gay male community to lower class whites and, in particular, punk rockers. An increase in the number of individuals who are shooting speed also has been noted—more than 80 percent of emergency room mentions claimed injection as their route of administration. All indicators, except treatment program admissions, have trended upward for methamphetamine during 1984 in **San Francisco**. Reports from **Los Angeles** indicated that emergency room episodes involving amphetamines showed a slight decline of 1.1 percent between 1982 and 1984. Although a decline was noted in the number of treatment admissions (from 215 in 1983 to 182 in 1984—a decrease of 14.3 percent) reports for seizures by the **Los Angeles** County Sheriff and **Los Angeles** Police Department showed a 119.1 percent increase over the two comparative periods of 1983 and 1984—higher than for any other drug. In **San Diego**, methamphetamines showed an 89 percent increase in emergency room mentions since December 1983, and continue to show a steep upward trend. The drug appears to be the current drug of choice among the younger population because of its cheaper price (a quarter-gram for $10) and the reports from the street indicated that it provides an intensive high for the money.

Chicago reported that stimulant drugs were a relatively stable phenomenon which accounted for approximately 6 percent of primary drug treatment admissions. Preludin, which commanded a street price of between $12-$15 per pill, was the primary stimulant used by intravenous abusers. Michigan accounted for over 36 percent of the nation's total legal methamphetamine (desoxyn) supply and ranked number one in methylphenidate (Ritalin) distribution. In response to the recent emphasis on the increased level of availability of certain prescription drugs in Michigan, the Board of Medicine recommended a ban on prescriptions for amphetamines for weight-loss purposes. In addition, a triplicate prescription system was being discussed as an additional control. The North County of **St. Louis** has started to experience the availability of "crystal" (powdered methamphetamine) for $30-$40 per gram with some evidence of intravenous use. **New Orleans** noted the ready availability of both methamphetamine and amphetamine, which is, perhaps, the highest priority in the dangerous drug category. Dosage units of "crystal" methamphetamine sold in **New Orleans** for $10 to $15, while grams sold for $90 to $125. The illicit use of amphetamine in **Dallas** appeared to be concentrated among the white population, with the purity of exhibits ranging from 30 to 70 percent.

PATTERNS AND TRENDS IN SEDATIVE-HYPNOTIC ABUSE

The cessation of the manufacture of methaqualone had an impact on the availability of this drug in every city. Consequently many cities have made an attempt to determine what substances were being substituted for methaqualone, particularly in those cities where it was a ranking drug of abuse. It would appear that no final determination has been made in this regard. In **Newark**, a recent seizure of "ludes" in the suburbs was found to contain dramamine, while in **Boston**, fake Lemon 714s containing diazepam and other substances still appear on the street. Most of the alleged methaqualone available on the streets of **New Orleans** also contained diazepam as the primary ingredient. Wholesale prices have dropped to an average of $1.50-$1.75 per dosage unit for lots of 1,000. Xanax was reported to be replacing Valium as a drug used by methadone clients in Boston.

In **Philadelphia** mentions of lorazepam, an anti-anxiety agent, increased 29.7 percent—a statistic that bears monitoring. In **Los Angeles**, there was a clear downward trend in the mentions of diazepam among patients who sought emergency treatment. Sedatives in that city appeared to be on the decline in general as evidenced by both the emergency room data as well as the medical examiner data. Emergency room mentions for diazepam in **San Diego** showed a downward trend—57.8 mentions per quarter. However, this tranquilizer continued to bring the most people into emergency rooms.

Despite the annual decreases for methaqualone in **Miami**—as of the third quarter of this year only about one in ten treatment admissions were for methaqualone—the rate of mentions per DAWN episode reported is still much higher locally than elsewhere in the country. Mandrax (a foreign pharmaceutical preparation containing methaqualone), coming from Jamaica, was occasionally seen in that city, while in **Chicago**, Mandrax appeared to be readily available as reflected in a decline in street price. Valium is the most widely used of the depressant drugs in **Chicago** at $1.00 per pill. Reports from **Chicago** also indicated that sedative-hypnotics are more commonly used on an occasional rather than chronic basis—as a component in a variety of multiple drug using regimens.

Although Placidyl shared sporadic popularity as a drug of abuse, it did not sustain the levels of supply to become a substitute for methaqualone. In **New Orleans**, Placidyl (ethchlorvynol) rapidly replaced methaqualone in street popularity. Known as "Watermelons" or "Jolly Greens," these capsules sold for $6.00 apiece. **Detroit** reported that Valium has continued to be the fourth most commonly mentioned drug in the DAWN data, although the overall quarterly mentions have decreased at a rate of almost two per month. Among clients admitted for tranquilizer abuse, almost two-thirds are female.

Senator NUNN. Is it your impression street value of marijuana has gone up or down during that time?

Secretary HECKLER. I really can't say. It was my impression there was no considerable difference in price. I don't believe there was a wide variation, which there has been for cocaine in some areas recently.

Senator NUNN. Could you try to furnish us information showing the street value of marijuana and cocaine over the last 6 years?

Secretary HECKLER. I will be glad to.

Senator NUNN. I remember, Mr. Chairman, struggling with this subject back in the 1970's. I was increasingly frustrated that law enforcement had nothing to judge law enforcement efforts against. I kept asking the questions—what are the goals? How do we tell whether the resources are assisting? How do we measure success in law enforcement? Peter Bensinger, who was at that time head of DEA, I believe it was in the mid-1970's, gave us two things to measure by. He said they weren't exclusive but nevertheless were indicators. In heroin, one was the hospitalization and overdose rate, and the other was the street value.

I don't know whether those are still law enforcement definitions or not. I would hope that we could update that. For the record I would like our staff to try to determine how we stand in the last 6 years on both of those. I don't know what correlation or what kind of comparable figure there would be for cocaine or marijuana because you don't have the OD problem.

Secretary HECKLER. That is right.

Senator NUNN. Is there any kind of measurement in the marijuana and cocaine area that relates to a health statistic that would be in any way analogous to the overdose deaths in heroin?

Secretary HECKLER. The Drug Abuse Warning Network [DAWN] operated by NIDA, gives us data on drug-related morbidity and mortality, as gathered by emergency rooms and medical examiners.

Senator NUNN. You mentioned death, but that was an experiment?

Secretary HECKLER. Yes, animal tests. It is an incredible thing to have this consequence. It is rather unexpected to have the lure of cocaine so attractive that the animals administered it indefinitely until they died.

Senator NUNN. I thought I also heard cocaine was not addictive. That indicates——

Secretary HECKLER [interposing]. It is.

Senator NUNN. It indicates it is.

Secretary HECKLER. Yes, highly addictive; highly addictive.

Senator NUNN. Is that a scientific finding by your Department?

Secretary HECKLER. Well, we will finalize this in a very short time. It is certainly the finding of the researcher who reported it to me.

Senator NUNN. Isn't that a reversal of—maybe it was in the category of myths.

Secretary HECKLER. I don't think the scientists ever thought cocaine was not addictive. This is merely more substantial evidence of its addictive nature.

Senator NUNN. Wasn't there a common kind of myth going around?

Secretary **Heckler**. Yes; I think folklore was that it was not dangerous. Anything that is an addiction is dangerous to health.

Senator **Nunn**. General question, Madam Secretary. When we talk about correlating the educational efforts and charts in the law enforcement efforts, how much coordination and communication do you have with our law enforcement agencies at the top?

Secretary **Heckler**. I personally do not have any, but through the White House Drug Policy Office and the President's Cabinet councils there is conversation, coordination, and a sharing of information, NIDA's emphasis is on research and, consequently, they use the information gained from law enforcement processes as a supplement to their own research, which sometimes even opens new areas of investigation.

Senator **Nunn**. Is this a gap that we need to look at? Is there a need for a coordinated approach? I hear law enforcement people say all the time that we can't do it alone. They don't make any bones about that. They say there has to be a big educational effort. I hear educational effort types say that they have to have law enforcement also. Is there reason to believe that we ought to make a more coordinated effort, or is a separation of these efforts logical?

Secretary **Heckler**. No, I think coordination is desirable. I really do. In order to be effective, I think it is important to have as much coordination as possible, since we are dealing with the problem from different points of view.

On the other hand the emphasis in my Department is on prevention, going out to communities to intervene before the street problem actually occurs. If we succeed in our prevention programs, we won't need excessive coordination. We will have dealt with the problem before it has really become very substantial.

Our whole emphasis in research at the National Institute of Drug Abuse is to develop information which can then be used to develop better prevention messages. Here the issue of accuracy is a very big one. When students were told that marijuana was a very, very dangerous drug and when the dangers were greatly exaggerated, the impact of the message was proportionately negated. The accuracy of the message is really critically important.

Since we have also learned that the deliverer of the message plays a special role, we are focusing through our research on fine tuning the methods for telling the public, especially the younger age groups, what the problem is in a way that will be instrumental in getting them to change their behavior. That is the emphasis of the Department.

Senator **Nunn**. Thank you very much, Madam Secretary. Thank you, Mr. Chairman.

[At this point in the hearing, Senator Glenn entered the hearing room.]

Chairman **Roth**. Thank you, Senator Nunn. I would like to underscore what Senator Nunn just said. I think it would be highly desirable if there could be some coordinating mechanism between your office and the offices involved in the enforcement community because there is an interaction there. I would urge that upon you. Mr. Rinzel?

Mr. **Rinzel**. Madam Secretary, in late 1984, a diverse group of people from both the public and private sector got together and formed a group called "The Partnership." This group includes representatives from the entertainment industry, as well as others.

I wonder if you could tell us at this rather early date what role HHS might be planning or considering playing in this potentially important new initiative?

[A press release dated January 31, 1985, in reference to "The Partnership," follows:]

PRESS RELEASE

JANUARY 31, 1985.

WILLIAMSBURG, VA.—One hundred fifty five participants representing citizens, media, professionals and corporate organizations met to discuss forming a national partnership to prevent and reduce alcohol and drug problems among youth.

The 3-day Conference was convened by the Office of Juvenile Justice Delinquency Prevention of the Department of Justice.

The participants agreed on a mission statement and goals for the proposed national partnership.

A second meeting of the ad-hoc steering group will be held in Washington, D.C. on February 27.

Attachments: Mission and Goals Statement for Proposed Partnership.

For additional information, contact: Betty Hudson, National Broadcasting Company (NBC), (212) 664-2280; Bill Butynski, National Association of State Alcohol and Drug Abuse Directors, (NASADAD) (202) 783- 6868; Stuart Greenblatt, Keebler Co., (312) 833-2900 x536; Joyce Nalepka, National Federation of Parents for Drug-Free Youth (NFP), (301) 649-7100; Maxine Womble, National Black Alcoholism Council (NBAC), (312)663-5780.

MISSION STATEMENT

National Partnership to prevent and reduce alcohol and drug problems among youth

GOALS

The goals of the National Partnership are:

To promote the right of young people to grow up healthy;

To prevent self-initiated early experimentation with alcohol and drugs;

To increase awareness and availability of alcohol and drug treatment services for youth;

To increase the availability of promising and effective preventive approaches to alcohol and drug problems;

To promote social disapproval of drunkeness;

To eliminate all use of illicit drugs by youth;

To eliminate all use of alcohol by under-age youth outside parental supervision and liturgical functions; and

To eliminate non-medical use of prescription drugs by youth.

Secretary **HECKLER**. Yes. Our Department is impressed with the composition of The Partnership, as well as their goals and strategies. Representatives of ADAMHA have participated in early meetings of The Partnership, when the goals of the organization were being conceptualized. They also attended the organizational meeting in Williamsburg in January 1985 and have provided consultation to the steering group of The Partnership. There will continue to be, I think, a very close working relationship.

Mr. **RINZEL**. Thank you.

Chairman **ROTH**. Senator Glenn?

Senator **GLENN**. I have no questions right now. I am very much interested in the problem. Sorry I couldn't be here earlier. We had conflicting hearings.

Chairman **ROTH**. Thank you very much, Madam Secretary. We appreciate your interest in being here today.

I call forward Gerald McRaney. Please remain standing, and raise your right hand.

Do you swear the testimony you will give before the subcommittee will be the truth, the whole truth and nothing but the truth, so help you God?

Mr. McRaney. I do.

TESTIMONY OF GERALD McRANEY, COSTAR, OF SIMON AND SIMON, BOARD DIRECTOR, ENTERTAINMENT INDUSTRIES COUNCIL, INC.

Mr. McRaney. Thank you, Senator. I would like to express my gratitude to the members of this subcommittee for allowing me to voice my deep concern about the proliferation of controlled substances in our society.

I would also at this time like to speak for all of us in the private sector who are opposed to drug use in commending the subcommittee for its resolve in confronting what may well be the greatest crisis facing the Republic.

As the father of three children ranging in age from 19 months to 18 years, and as an American citizen at a time when the misuse of drugs in our country is reaching an epidemic level, I am committed to doing my part in the fight against the menace of drug abuse. But I daresay most parents in the United States are just as concerned as I am. So why do I get to testify before this prestigious subcommittee? I am not as well educated as many fathers and mothers, nor am I, by any means, an expert on drugs. I am certainly no wiser than the next fellow. So why me? Well, much as it was for a character in the film, "Network," the answer is startlingly clear—"Because you're on TV, dummy."

There was a time, a time which, sadly, my children cannot remember, when the portrayal of the use of illicit drugs on television was limited to a handful of the lowest elements of society. The users were outcasts, living in flophouses, shadowy figures, more than a little frightening, and obviously having no futures. Addicts. Hopheads. Theirs was a subculture of losers, the object of passing curiosity, pity, and scorn.

This was not propaganda on the part of television producers. It was simply a reflection of society's viewpoint. It was not "in" to take drugs.

When the flower generation, my generation, emerged, we were determined to change the world and, to a certain degree, we succeeded. We claimed that race had no place in determining a person's worth, that the serious pursuit of peace was not an act of cowardice. Television and film picked up on these messages and spread them. Unfortunately, some of us also preached the insidious sermon, "Tune in, turn on, drop out." The idea that drugs were fun, could expand our consciousness, or could in some way improve the condition of our lives gathered popularity. Television and film did not start this trend. They reflected it, and for a growing number of people, it became "in" to take drugs.

Sometimes those of us in the entertainment industry fail to realize the impact we have on society. We are not called upon to draft laws for the Nation, nor to cure cancer, nor to solve the transportation problems of Los Angeles. Our primary function is to entertain for an hour or two.

Yet, whether we like it or not, the simple depiction of a thing can legitimize that thing, can affect our lives. Anyone who has tried to diet off three pounds and was bombarded constantly by a floating feast on the tube knows what I mean. When put in terms of a 3-pound diet, the whole proposition sounds trifling. But when we consider the greatest Nation in history falling apart because of drugs, the powers of my industry to communicate the truth necessarily demands that we act responsibly.

Unfortunately, many members of our audience believe that my industry is heavily riddled with drugs. This is simply not true. I have worked on too many shows and with too many people to believe this myth. Stoned people cannot continue to deliver credible performances or write understandable scripts or market usable products. Stoned people lose their creativity.

In no way do I wish to minimize the drug problems which do exist within the entertainment fields. My point is that the percentage of my peers using drugs is probably comparable to the number of users in other lines of work. And just as is being done in other industries, we are providing employee assistance programs to combat drug abuse by our members.

We have also begun to address our public image in relation to drugs. If an accountant from St. Louis is arrested in Kansas City for possession of less than a pound of cocaine, this will likely not make the evening paper. But if an actor in a TV series isn't careful of the powdered sugar on his doughnut, he could make the headlines for weeks.

Does that sound silly? Many people think celebrities, writers, producers, directors begin and end their days on cocaine. How many times have you seen or heard cocaine called "the drug of the rich and famous"? "The Hollywood high"? When a celebrity is discovered using drugs, headlines are made, and some readers or viewers—especially children—are influenced in favor of drugs.

We must turn this around. Our visibility can be used as a powerful force in an antidrug campaign. We can be positive role models. We can be part of the solution.

To this end, the Entertainment Industries Council was created with the stated goal of bringing the power and influence of the entertainment industry to the forefront of the national effort to combat and deglamorize substance abuse in our society, especially among youth.

I am proud to be a member of the board of directors of the EIC. I believe we can make a difference. My fellow board member, Tim Reid, and our president, Brian Dyak, appeared before you last year and outlined the workings of the council.

The subsequent resolution by the Senate endorsing the EIC's role was very much appreciated by all of our membership, and I would like to publicly thank you, Senator Roth, for spearheading the resolution.

In the past 9 months, the EIC has been active on many fronts in the war against drugs. One effort was especially close to me. As a part of the commitment to neutralize drug use among our young people, I would like to present some excerpts from a recent episode of "Simon & Simon." The four main elements dealing with drug abuse were: One, peer pressure and how it tempts young people; two, the eventual outcome of drug abuse; three, the use of an adult role model in countering drug-culture myths; and, four, legitimate hope for those who are already victims.

[Whereupon, a video tape was played.]

Mr. McRaney. I would like to thank Dr. Carlton Turner, Special Assistant to the President for Drug Policy, for his invaluable help in the preparation and direction of this episode. I especially wish to thank my producers and writers for their tireless work on this segment.

My additional thank you goes to Universal Studios for its support and courage in allowing an action comedy/drama series to film an episode nearly devoid of humor.

In a recent conversation with Robert Harris, the president of Universal Television, I was assured that, and I quote, "You will never see a star on a Universal program using or approving the use of drugs." Mr. Harris went on to say that Universal shows, including "Simon & Simon," "Magnum, P.I.," and "Miami Vice," among others, I might add, will continue to deglamorize substance abuse.

Aside from its work to get regular programming to depict drug use in a deglamorized manner, the EIC was instrumental in bringing about radio spots sponsored by McDonald's. Various celebrities from the entertainment and sports fields delivered the timely message that anything is possible if you get it straight. These messages were directed toward young people and their parents.

The EIC also assisted ACTION, NIDA, and H. Lee Lacey Co. in the production of filmed antidrug messages, again using celebrity talent to aid in the cause.

Brian Dyak presented testimony before the American Bar Association Advisory Commission on Youth, Alcohol, and Drug Problems, offering that organization our help and support.

We have also begun a quarterly publication which communicates the ideals and actions of the EIC to the public and fellow members of the entertainment community.

And, among other plans for the future, is an ambitious project planned for a grassroots attack. Sponsored by leading corporations, filmed presentations would be made available through local broadcasters for use in their communities. Further, local media celebrities, sports figures, et cetera, would be used to address specific local problems. Always, of course, the EIC would be there for advice, assistance and to provide national celebrity clout to these campaigns.

There are a number of areas I would like to see attacked in a comprehensive national campaign. I am very concerned about the quantity of valium and other tranquilizers being prescribed today. I don't like the fact that many still consider marijuana harmless. As in any war, it would be foolish to attack in too many directions at the same time.

I believe our primary target has to be cocaine. Its growing popularity and increasing availability at lower prices, particularly with the advent of the so-called "coke-rocks," is very frightening. I have seen cocaine's effects—paranoia, very hostile behavior, the subsequent loss of family, friends, jobs—and I have learned about why it is so hard to stop using and about the deaths.

It is estimated that the street price for this substance, coke-rock, ranges from $10 to $25 in some areas and will soon be available nationwide at these prices.

Chairman ROTH. Would you explain what coke-rock is?

Mr. MCRANEY. It is sort of a predone free base. It is a very strong variety of that drug, and because of the increasing numbers of places that are producing cocaine, the price on it is phenomenally low.

According to a recent article in the L.A. Weekly, which addressed the advent of coke-rock in south central Los Angeles, more than 50 percent of those people seeking treatment for drug abuse were seeking treatment for cocaine addiction. Cocaine, in that area, has surpassed heroin, PCP, or even alcohol in its ability to destroy human life. And, as 50 percent of these people are women, a good part of the total body count must include children.

The most frightening aspect of this new form of coke is its price. Now we don't have to indulge our children with too much money to be affected by cocaine. Our children only have to skip lunch a few times and they can join the parade into the abyss.

The recent magazine and newspaper articles about cocaine czars, distribution, and the like, may make a dent in the number of adults attracted to the drug, but to successfully turn the kids and the majority of adults away from cocaine, I think we have to tear down the myths and arguments used by their peers to persuade them to try the drug in the first place. The two arguments I have heard most are that you can control the drugs and that they won't hurt you. Those views aren't true for pot, and they are much less true with coke.

My fellow members of the Entertainment Industries Council and I are committed to shooting the myths down and to making drug usage something "in" people don't do. It is heartening to know an influential body as this subcommittee is working toward the same goals. Perhaps together we can eradicate our common enemy and the enemy of humanity. Short of that, I truly do believe that we can once again live in a country where the use of illicit drugs will be viewed as something done by a subculture of losers. Thank you, Senators.

Chairman ROTH. Thank you. I certainly want to express my appreciation for the role you are playing. I think it is perfectly obvious a star, such as yourself, does have tremendous influence with the young. As the father of a teenager, I can guarantee that to be true.

It is interesting that the points you make on cocaine have been borne out by the sampling done by Secretary Heckler's Department. I am sure you heard her when she said while there are some favorable statistics on marijuana and alcohol, the opposite is true of cocaine. So you would agree that in contrast to what many people believe, cocaine is habit forming; is that true?

Mr. MCRANEY. It is terribly addictive, and to me it doesn't really matter whether it is physically addictive or psychologically addictive; it's addictive. I think it is going to be rather hard to gather statistics on the death rate associated with cocaine use. If a fellow eventually puts a .38 to his head and blows his brains out, that doesn't go down as a death related to cocaine; it goes down as a death related to a .38. But the use of cocaine can lead to that. There are many other forms of death that will go on the coroner's report that are directly tied to cocaine usage.

Chairman **Roth**. I want to go back just briefly to the extract from "Simon & Simon" which to me was tremendously effective. Has any effort been made to determine what kind of an impact that kind of presentation has?

Mr. **McRaney**. Not to my knowledge.

Chairman **Roth**. Do you get any correspondence?

Mr. **McRaney**. I have received quite a bit of fan mail personally on that particular episode. I directed that episode as well as acting in it because it was so important to me. And I received mail from medical personnel in particular who commented on the fact that they had seen more people coming in and that they had tied together viewing of that particular episode to coming in.

I think all too often people who are victimized by drug abuse think there is no end to it; that there is no hope for them, and there is. But the greatest hope for the population at large is never get on the stuff to begin with.

Chairman **Roth**. I think you made a very valid point. You made that in your testimony, too, as point four, that it is important for those who have experimented with drugs to understand that there is hope for them as well.

So you also helped write and direct——

Mr. **McRaney** [interposing]. I did not help write it. I suggested a few things here and there; I did not help write it. I am not a writer, as you may have noticed by my speech. But I did direct; yes, sir.

Chairman **Roth**. What more do you think could be done on the part of TV?

Mr. **McRaney**. In regard to cocaine specifically?

Chairman **Roth**. Yes.

Mr. **McRaney**. I think more programming needs to be done that simply identifies the problem. I think for too long a time the public's perception of the drug has been one of a recreational drug, and I think people still believe that it is, one, not addictive and, two, it's not fatal; it's something that can be controlled, and it isn't.

I think we simply have to tell the truth about it, as much as anything else. Let people know just how bad it is. I think we can do that through regular programming. I think we can do it by these spots that are ongoing, but the drug culture came about in a rather insidious fashion. Nobody had to pay ad time to get people to use drugs; it happened gradually; it happened subtly.

I really do believe that we have to be just as subtle in response to it. I don't think that we can hit people over the head with the message. I don't think we can preach to them and expect them to sit there and listen to it. I think insinuated within a story line that has absolutely nothing to do overall with drugs has to be that message so that we have to be just as insidious as the drugs in order to counter the drugs.

Chairman **Roth**. Have you ever encountered any difficulty trying to change a script to deglamorize drugs?

Mr. McRaney. No, sir; never.

Chairman Roth. Have you ever attempted to use what I think is called a "hot line tag"?

Mr. McRaney. Yes, sir, we did. On the final shot in that particular episode, we wanted to put hot line numbers up. I have here, if you don't mind, a statement I would like to read into the record from Bud Grant, president of CBS.

Chairman Roth. Please proceed.

Mr. McRaney [reading]:

> It is CBS policy to broadcast information about organizations involved with certain issues in the context of public service announcements and not integrate it into its entertainment program. However, a number of recent CBS special presentations have dealt with issues of such interest and importance to television viewing audiences that public service announcements on those issues were approved for broadcast immediately following the special presentation. CBS is not yet ready to change its overall policy of separating public service announcements from entertainment programming that might deal with the same issue. Therefore, approval has been limited to special programs and not been given to regular series programs.

Chairman Roth. You might explain what hot line tags are for the audience.

Mr. McRaney. They are numbers—in this particular instance, they were numbers to be called for a national hot line for runaways and a national hot line for drug abuse, and these are national clearinghouse numbers that offer help and assistance to people wherever they might be.

For the record, I would also like to thank CBS for, one, putting this show on the air. It was a big step for them to take, as well, and after the broadcast, there was a message that had been done about the use of marijuana, as is their policy to put that on as a public service announcement immediately following the telecast.

Chairman Roth. Is there any concern about the legal liability on account of this kind of hot line?

Mr. McRaney. I am afraid you have to ask a lawyer about that, Senator. I couldn't tell you.

Chairman Roth. All right. Senator Glenn?

Senator Glenn. Thank you, Mr. Chairman. We don't get to watch too much TV around here—I happened to see that on the original broadcast that night. I didn't know what the story line was or anything else. I was quite entranced with it, and I thought that evening, if every kid in America could just see that show, it was very, very powerful. I was very impressed with it. I am not particularly impressed with a lot of stuff on TV, I must admit. I was extremely impressed with it, and I didn't even know that was the spot you were going to show this morning. I also didn't know you were the producer of it, and I want to congratulate you for taking the action you have taken on this.

Just a couple of questions here. You have indicated you see cocaine as the target rather than the scatter-down effect. I think that is probably right. Wouldn't it be true that almost everyone before going to cocaine would have experimented with marijuana first?

Mr. McRaney. Yes, sir; and I don't think we can emphasize enough how harmful marijuana is, but at the same time, we are beginning to see a reversal in that trend among young people, but we are beginning to see an increase in the use of cocaine. I think before we allow that to get too much out of hand, we better do something about it.

Senator GLENN. How about other writers and producers—have they accepted this? Any comments they made on the show and the reaction they had to it?

Mr. MCRANEY. The reaction I have gotten from people in the community has been very positive. I talked to other producers who intend to do similar programming, other writers who are writing similar scripts. But, again, this was an episode that was strictly about drug abuse and its effects. I think too many programs that have that as their theme will lose viewers. You can't sit a kid who is interested in drugs down and try to preach to him about drugs; he won't listen to you. It has to be done in a more subtle fashion.

Senator GLENN. This hearing is of particular interest to me this morning. I am sorry we have other hearings going on. I am on the Armed Services Committee. We have been into some heavy stuff over there, and I couldn't be here this morning and I have to leave shortly.

We have a very close friend who has a son in Los Angeles. A few months ago he had a drug OD—has permanent brain damage—motor facility is gone; and is still in the hospital. We don't know what the outcome is going to be. I know the trauma that has gone on in that particular family. Thank God it wasn't in my own family.

You begin to see first hand once in a while some things like that with friends that just impress on you the idiocy of getting into this stuff. We can even go back farther than marijuana. Our biggest drug abuse in the country has been alcohol. It is a drug as much as anything else. We glamorize it and maybe some of it starts back actually that far. I know we can't make every TV show into a super piety, I guess I would call it, but perhaps it starts back that far where we glamorize the use of alcohol and overlook marijuana and pretty soon, it is cocaine, and where do you stop? I don't know. It is a big problem. I hope the TV producers and writers are receptive to going into some of this that deglamorizes that whole way of life, if you will, as you have been forthcoming in doing what you do in this area.

I think you are to be congratulated. Thank you, Mr. Chairman.

Chairman ROTH. Thank you, Senator Glenn. I guess the one message we have to somehow get home to those who think "it can't happen to me" is that it can happen to any family.

I want to express, again, my appreciation to you. I might ask you just one final question. Is there anything that you would recommend to this subcommittee that Congress might do in this area?

Mr. MCRANEY. I think the thing that we have to do is keep the channels of communication open and the cooperation continuing between us. Again, none of us can do this by ourselves.

Chairman ROTH. That is true.

Mr. MCRANEY. I honestly think this has to be viewed by the American public as a war. The drug dealers have declared war on us, and it is time to respond, but it is going to take every one of us to do it, every citizen in the United States who feels this way had better stand up and start speaking out because we are in a war.

Chairman **Roth**. Well, I share that sentiment. Again, thank you for your leadership.

Mr. **McRaney**. Thank you, Senator.

[At this point in the hearing, Senator Glenn withdrew from the hearing room.]

Chairman **Roth**. I now would like to call forward Susan Newman and Larry Stewart. If you would both remain standing. Raise your right hand.

Do you swear the testimony you will give this subcommittee will be the truth, the whole truth and nothing but the truth, so help you God?

Ms. **Newman**. I do.

Mr. **Stewart**. I do.

Chairman **Roth**. Thank you. Please be seated. Just let me very briefly give a little of your background. I don't think that is necessary, although I, again, want to express my appreciation to you, Susan, and to you, Mr. Stewart, for your interest, concern and leadership in this war against drugs.

Susan Newman is director of special projects of the Scott Newman Center. Larry Stewart is of the Caucus for Producers, Writers, and Directors. Ms. Newman is an award-winning producer who has worked primarily in commercial and cable TV. As you will soon hear, she is a very articulate and avid spokesperson for the Scott Newman Center, which provides cash and other awards as incentives for writers, producers, and directors to deglamorize drugs.

Mr. Stewart has produced and written many feature films of many episodes of prime time TV series. He is a member of the Caucus for Producers, Writers, and Directors, and is chairman of the Caucus Committee on Alcohol and Drug Abuse.

Ms. Newman, I will ask you, if you will, to begin with your testimony.

TESTIMONY OF SUSAN KENDALL NEWMAN, THE SCOTT NEWMAN CENTER, AND LARRY STEWART, CAUCUS FOR PRODUCERS, WRITERS, AND DIRECTORS

Ms. **Newman**. Thank you, Mr. Chairman. I would like to clarify something in regard to the cocaine issue. The new figures are in, and the estimates are 5,000 new users a day.

Chairman **Roth**. Tremendous.

Ms. **Newman**. Dr. Sidney Cohen at UCLA has been conducting research on cocaine and the findings are terrifying. Most drugs have a definite time of escalating use, they steady off and then the drug use declines. Cocaine use just keeps going up and up and there is no decline in sight.

Chairman **Roth** [interposing]. Would you mind pulling the microphone just a little closer, please?

Ms. **Newman**. Sure. Can you hear better now?

Chairman **Roth**. Yes.

Ms. **Newman**. Six years ago, my brother, Scott Newman, died from an accidental overdose of drugs and alcohol. The subsequent turmoil that his death created within my family prompted us to form the Scott Newman Foundation.

There is a lack of awareness and a strong denial factor present in most American's thinking regarding chemical dependency. It was precisely these areas of concern that prodded our decision to harness our communication and film-making skills in an antidrug prevention effort.

The stereotyping of a "chemical abuser" and the public's misplaced views as to the identity, the psychology, the geographical and socioeconomic backgrounds of such a user require massive corrections and new information. Combining Paul's knowledge and connections within the feature film industry and my television and cable background, we felt we might begin to dispel some of these myths. Our united efforts might over the long run help our industry to tackle this monstrous epidemic with a more sensitive and responsible eye, thus eliminating some of the inaccurate and glamorizing ways substance abuse is depicted through the media.

Briefly, I want to tell you something about the Scott Newman Foundation. We have been in operation for 4 years. Our principal objective is to combat the proliferation of drugs among young people. Ours is a program that deals with prevention rather than getting involved at the rehabilitation or counseling level. We feel that a climate of acceptance exists in America today which offers tacit approval for the abuse of drugs and alcohol. The goal of the foundation is to reverse that climate through the sensitivity and awareness of the media and, specifically, the entertainment industry.

Our past accomplishments to date have included the Scott Newman Drug Abuse Prevention Award, which was initiated as an enticement to the network community to take a more accurate and less glamorizing stand on the way in which drugs are depicted on television. We award a $10,000 cash prize to six eligible categories. The cash award goes to the writer, while the network, producer, and director receive statuettes for their participation. This endeavor is accomplished jointly through the National Institute on Drug Abuse and the Associates for Troubled Children. I feel it has been helpful. Our entries have grown significantly. This award is helping to change the consciousness within the industry.

[Compilation of past recipients of the Scott Newman Drug Abuse Prevention Awards follows:]

THE SCOTT NEWMAN CENTER,
Los Angeles, CA, January 14, 1985.

CHARLES MORLEY,
Permanent Subcommittee on Investigations, U.S. Senate, Senate Russell Building, Washington, DC.

DEAR MR. MORLEY: Per our conversation of last Thursday, the enclosed list is a compilation of the past recipients of the Scott Newman Drug Abuse Prevention Awards.

If you need any further information, please do not hesitate to contact me.

Best regards,

SUSAN KENDALL NEWMAN.

Enclosure.

SCOTT NEWMAN DRUG ABUSE PREVENTION AWARDS

1980–81

Prime Time, 30 minutes

Archie Bunker's Place—"Tough Love", Aired March 15, 1981 on CBS, Tandem Productions/TAT Communications, Executive Producer: Alan Horn, Producer: Joe Gannon.

Prime Time, 90 minutes or longer

Scared Straight!—Another Story, Aired October 9, 1980 on CBS, Golden West Broadcasters, Executive Producer: John T. Reynolds, Producer: Arnold Shapiro.

Children's Programs

Stoned, Aired November 12, 1980 on ABC, Highgate Pictures, Executive Producer: Linda Gottlieb, Producer: J. Boyce Harman.

Prime Time, 60 minutes

No winning entry.

Daytime Drama

No winning entry.

1981–82

Prime Time, 60 minutes or less

Quincy—"Bitter Pills", NBC, Executive Producer: David Moessinger, Producers: Sam Egan and Michael Braverman.

Prime Time, 60 minutes or less

WKRP in Cincinnati—"Pills", CBS, Executive Producer: Hugh Wilson, Producers: Blake Hunter, Peter Torokvei, Steve Marshall, and Dan Guntzelman.

Documentary

NBC White Paper—"Pleasure Drugs, The Great American High", NBC, Executive Producer: Robert Rogers, Segment Producers: Rhonda Schwartz, Paula Banks, and Jewel Curvin.

Children's Programs

No winning entry

Prime Time, 90 minutes or longer

No winning entry.

Daytime Drama

No winning entry

1982–83

Prime Time, 60 minutes

Quincy—"On Dying High", NBC, Executive Producer: David Moessinger, Producers: Michael Braverman and Jeri Taylor.

Prime Time, 90 minutes or longer:

Cocaine: "One Man's Addiction", NBC, Executive Producer: Charles Fries, Producer: David Goldsmith.

Documentary

"Epidemic! Why Your Kid is on Drugs", Executive Producer: Jim Sieger, Producers: Collin Siedor and Steve Byerly.

Children's Programs

No winning entry.

Daytime Drama

No winning entry.

1984

Prime Time, 60 minutes

"Knot's Landing"—"Reconcilable Differences", CBS, Executive Producers: David Jacobs and Michael Filerman, Producer: Petter Dunne.

Documentary/News Feature

"Growing up Stoned", HBO, Executive Producer: Dave Bell, Producer: Ann Hassett.

Ms. NEWMAN. We have provided a technical advisory service available to all professionals. This service responds to specific questions an individual may have, be it statistical data, medical questions and, in some cases, we assist in plot line development.

We have produced educational films which serve as trigger films for discussion within a classroom situation. I don't want to contradict Mrs. Heckler, but 3 years ago, we produced our first musical video called, "Doin What the Crowd Does." We are very proud of that film. Three years later, I think it still stands on its own merit, both from a production aspect and a tool for resistance training.

We have based these films on resistance training and assertiveness techniques, trying to give students an opportunity to understand how they can, in fact, say "no" to drugs.

We have worked in both an autonomous fashion and in conjunction with other organizations to provide the entertainment industry and, in some cases, community groups, with seminars and workshops that promote antidrug awareness.

On occasion, our lobbying efforts have been successful in helping to procure legislative changes and contributed to the shortened lifespan of a particularly irresponsible film, television program or advertising campaign that clearly endorsed the drug movement.

As of January 1, 1985, the Scott Newman Foundation joined with the Health Behavior Research Institute at the School of Pharmacy at the University of Southern California to become the Scott Newman Center. Our effort was to bring two generally disparate communities—those of art and science—and combine their efforts in an antidrug sense.

We are hoping to create high profile and engaging films that will bring kids into the new stream of consciousness that it is OK to say no to drugs. Research in Los Angeles is beginning to show more kids think their peers are taking drugs than are in fact taking drugs. In some communities drug use is down. That doesn't mean we should stop our efforts. And that is a very small sampling of our society.

We are very enthusiastic about the collaboration of our work with this research team. We are hoping for enhanced achievements in the area of drug and other dangerous substance abuse prevention amongst adolescents.

I think we must be very cautious with our natural desire to find a culprit for the drug, alcohol, and tobacco epidemic in this country. The problem is truly of epidemic proportion. Currently, our teenagers in America hold the title for the highest incidence of drug abuse of any nation in the world. The pharmaceutical companies produce enough stimulants each year to provide every single American, regardless of age, 25 doses. Half of those doses then go into illegal channels.

There are, in reality, many psychosocial factors which contribute to the drug problem in this country. These factors include a breakdown in communications within all our social institutions and relationships, both within the nucleus family and outside the family situation. There exists gigantic misconceptions as to why there is a drug problem and who is, in fact, the drug problem. We have a stymied and drug abusive medical community. We have misguided or nonexistent awareness-prevention programs within our schools. We have a growing and continued threat of nuclear annihilation which our children are very much aware of. We have a societal pressure to ask our children to grow up quickly and assume adult status and sophistication, and in many young minds, this means smoking dope and drinking a lot of alcohol. We have an accessibility to chemical substance which is immediate and staggeringly easy. It is not difficult to get your hands on these substances. When we have this gargantuan network of media—obviously including television, radio, feature films, magazines, records, and newspapers. We have a major group that can occasionally conspire to make a promotion of fast-lane living and they rarely show the repercussions of such living.

Is commercial television the only offender? Absolutely not. Are they a big offender? We believe they are. There is an important fact that I think needs to be recognized here. The dissemination potential for television either as entertainment or education is far superior to any other media form. Consider that a television program, such as the Super Bowl, reaches 100 million viewers; consider that your well-received movie of the week can reach as many as 40 million to 50 million viewers and consider that a popular show, such as "Dynasty," can reach 40 million viewers. In terms of the number of people reached on any given day, the television medium stands unchallenged.

The controversy rages on as to the specific and verifiable impact of television on young people, which is clearly my interest, and the population at large. The different definitions of media are wide ranging. What concerns me is, has the media taken on the role of a facilitator of social change, or perhaps an instigator, or perhaps an accelerator of social change? I think these are things we must question.

If you are questioning what the impact on our youth truly is, the following might be helpful to you. By the time the average child graduates from high school, he or she would have spent 12,500 hours in the classroom and 21,000 hours in front of a television set. The average child is exposed to 20,000 television commercials a year. The average child can be exposed if they are a true TV junky to up to 17,000 violent acts a year on television.

The research that is currently being conducted at the University of Michigan, USC, Stanford, North Carolina, Colorado and a number of other leaders in the field, cannot at this point give you a definitive response as to impact. But I do believe, and so do they, that it is more than reasonable to consider that television does, in fact, have a tremendous impact on our youth in areas of morality, lifestyle and many social behaviors.

Ours is a society that demands immediate gratification. No generation has been better educated in this thinking than those of us raised in the early 1950's up through the late 1970's. Television helps that problem by promoting easy answers to difficult questions. Advertising can compound this problem with a reinforcement factor. They ask us continually, "Can't sleep?" "Can't stay awake?" "Want to be slimmer?" "Constipated?" "Headaches?" "Stress?"—all sorts of questions. We have the magic answer with our pill. They rarely suggest that we examine as individuals what those problems might be involved with either physiologically or psychologically. When we realize that this message of purchasing manufactured drugs to solve life's problems is available, you have got to consider the dangerous messages that that is sending to our youth. Our culture does not generally think of itself as being trained to be addictive, but there are many factors currently that are helping us to do just that.

With the over-the-counter-medication mentality so prevalent today, it is fairly obvious to see how this mentality can transfer to adolescents who are suffering serious emotional problems in the trials and tribulations of growing up.

In 1964, the Surgeon General delivered his report on the health hazards of cigarette smoking. There was, in fact, an immediate and dramatic drop in the number of Americans smoking cigarettes. Unfortunately, the number soon stabilized and, in some cases, reverted back to their original state.

There was then a very serious and intense television campaign launched in the late 1960's which advocated that Americans stop smoking cigarettes. This campaign also started a slow but steady decline in cigarette smoking. Meanwhile, Ken Warner, a leader in his field, conducted a study. Warner is from the University of Michigan. His interest was in a time-series analysis on the per capita consumption of cigarettes. He specifically wanted to know, was there an effect of national events in general that might have had an effect on cigarette smoking. He found the Surgeon General's report had an effect; he found the television campaign had an effect, but he also found when the campaigns stopped, the smoking began to climb steadily back to the original percentages or stabilize in some cases.

Now, since those commercials, we have had almost 15 years of constant bombardment through a number of media forms regarding the detrimental health effect of cigarette smoking. The newest study shows that 6 percent of our population stops smoking every year, but 1 million teenagers start.

I think that these different studies help to confirm that when the media stands together, they can have a very positive effect on a major social health problem.

Goldberg, Gorn and Gibson published a paper entitled, "TV Messages for Snack and Breakfast Foods: Do They Influence Children's Preferences?" A summary of their findings indicated that when first graders were exposed to commercials showing highly sugared foods that they then opted for more highly sugared foods. Those kids who were exposed to pronutritional ads opted for more nutritionally sound meals. Again, it was a small sampling; and they were first graders, but I don't think we can ignore the impact that the influences of advertising and role models of television have on our youth.

As recently as March 8, 1985, the Los Angeles Times picked up an article that said:

> Violence on TV is Linked to Behavior of Children. Washington—For the first time, The American Psychological Association has taken a position on potential dangers in television violence, concluding that there is a link between the mayhem on the tube and aggressive behavior in children.

I am not trying to point a finger toward the television media solely. It will take parents, first; community, second; school, third; and a number of other factors to combat the epidemic problem of drug abuse. But television has an immediate relationship with millions of people on a daily basis. Like it or not, it has a responsibility to be sure that its messages are not in any way glamorizing or irresponsibly endorsing any chemical use.

Millions of children watch these shows, especially the episodic format, devotedly. The positive or negative role models that their favorite characters establish will have a lasting effect on their judgment in any number of social situations for the rest of their lives. When a television show demonstrates that too much drinking or drug taking has no apparent repercussions either on driving or one's performance socially or professionally, that portrayal is recklessly irresponsible.

The desire for young people to be accepted by their peers and to emulate behavior of people they respect or admire is undeniable. When a celebrity either in or out of character celebrates getting high, many kids misconstrue that to be acceptable social behavior. Considering that alcohol is responsible for 60 percent of all fatalities of motor vehicle accidents and, as Mrs. Heckler said, two-thirds of our high school seniors have tried illicit drugs, that 6 percent are now using cocaine on a regular basis, and that 1 out of 10 children in grade school have significant drinking problems, this is no longer acceptable.

Warren Breed and James DeFoe conducted a study in 1982. One of the findings, and there were many, revealed that on CBS, for example, alcohol was ingested, referred to or sold every 15 minutes during a 12-hour programming period from 11 a.m. to 11 p.m.

I have been harping on the negative. The climate is changing. The public's receptivity in looking at these issues has changed very dramatically in the last few years. There have been shows that have dealt with chemical dependency and abuse quite successfully. Some of these, and there are many, include: Quincy, The Bill Cosby Show, MASH, WKRP, Archie Bunker's Place, Facts of Life, NBC White Paper, and Not My Kid.

If you question what kind of impact this kind of programming has, I would like to bring a couple of things to your attention. There was an episode of Quincy called, "Bitter Pills," that dealt with look-alike drugs. Look-alike drugs were pills or powders that were legally filled with caffeine or a counterpart that looked exactly like qualudes or uppers or any number of drugs that the kids could go into a head shop and purchase.

Now the problem was they might take 14 of these look-alike qualudes, but they might then get their hands on the real drug and if they took 14 qualudes of the real drug, they were winding up in emergency rooms dead on arrival or with serious health problems.

This Quincy episode showed the public what was going on. Their immediate response and outrage was so overwhelming it helped to create legislation outlawing these bogus drugs in the State of California.

A more recent example was "Not My Kid." There is a local hospital in Coldwater Canyon. After the show aired, they received 150 telephone calls asking specifically about their detoxification unit. Two weeks later, there were 55 newly enrolled patients. This show took some of the mystery out of rehabilitation and gave people the courage to get help.

These are two small examples, but television has the potential to be just as helpful in prevention techniques.

The first amendment and its important guarantees and an obvious fear of imposed censorship or Hollywood witch hunting made me a little nervous about this hearing. This is the industry that has supplied my well-being and my professional affiliation for 15 years. I am not involved in this hearing to do it in. I am concerned about where their eyes might be a little closed as to some of the direct influences they can have. I have made some suggestions. I don't know how popular they will be, and I would like to discuss them with you now.

Each network has a committee or division set up to interface with community concerns. These groups may be functioning under the title "Public Relations" or "Community Affairs or Services." For the most part, people are unaware of these committees whose staffs might live in perpetual dread of the angry letters they may receive from a particular ethnic group recently slurred or stereotyped or a parent or teacher outraged by some reckless endorsement of an antisocial behavior.

It might be advisable to set up a more formal and accessible community affairs department or community relations department within each network. Combining efforts with the networks' social researchers, this division would then provide immediate channels of information and guidance to concerned laypersons and industry people alike, serving the community somewhat as our technical advisory service does. This group could act as a clearinghouse between the population of viewers, the experts in a given field and the artistic sources and programming people. Such a program might establish a better level of communication, awareness and, most importantly, followthrough.

Good intentions by an interested writer, compassionate teacher, or parent and a network-controlled organization with tremendous resources that remains hidden from most of the public view, seems counterproductive. Coordination by the networks of all interested parties would achieve a unified network for both accuracy, information, and dramatic considerations.

My second suggestion is if all shows falling into the episodic format were to do one show a year on chemical dependency, awareness of the problem and possible solutions could be aired. The plot line could stress nonchemical coping skills and improve positive role models. It might, for example, promote health in other areas, such as educating the public about high blood pressure or any number of stress-related problems.

Awareness is a beginning step toward, first, an attitude change and then, more importantly, a behavioral change.

My third suggestion—I hope there are no weapons to be thrown at my back, but here it comes. Perhaps the time has come for the networks and advertising council to return some of their plentiful wealth back to the community. There already exists the fairness doctrine, although it is currently being reevaluated. The advertising council does a series of public service announcements annually at no charge. Clearly, the people producing these ads are not always specialists in a given field, especially drug prevention. Also, mandatory airing without specific guidelines as to programming time may have an entire public service campaign miss its target audience. Perhaps a small percentage of the networks and council's net profits could be taxed or voluntarily donated. These moneys could be spent for education, prevention, and research and perhaps a portion of those moneys additionally could be channeled in counteradvertising and programming.

The networks do have a social responsibility. Sometimes they are good about it and sometimes they are not. I hope they don't see it as a liability. Voluntary compliance in reevaluating messages running rampant in today's television programming seems long overdue. There must be a rethinking about the mixed and double messages we are sending our viewers. Positive role models, realistic life situations that aren't miraculously tied up in 30 or 60 minutes are a must. We must encourage our youth to develop alternatives to drugs and give them the coping skills to do so.

America is currently looking at the staggering cost of $108 billion a year social liability due to alcohol, tobacco, and drugs. We lose 10,000 young people a year. What of those millions who survive who have lost vitally important years of adolescent development because they were caught in a chemical fog? These kids grow up in greater or lesser degrees to be impaired adults. We need these minds to address crucial planetary problems.

I, incidentally, find it somewhat unconscionable our Government is currently appropriating aid to seven countries who are the major suppliers of drugs to the United States.

Television is our current babysitter, our educator, our companion, and our boredom alleviator, and it has an obligation. I personally feel, and many, many of us in the field do as well, that it is past time for it to meet this challenge. Thank you very much.

Chairman ROTH. Mr. Stewart, if you can summarize, it will be appreciated. Your full statement will be included in the record as if read.[1] On the other hand, if you want to read it, that is up to you.

Mr. STEWART. First, I would like to thank you all for inviting us to share with you what we have been doing in the creative community over the last 2 years. We have been operating kind of quietly and within the community and are somewhat surprised to find ourselves in front of a hearing——

Chairman ROTH [interposing]. Would you pull your microphone closer?

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[1] See p. 107 for the prepared statement of Larry Stewart.

Mr. Stewart. The Caucus for Producers, Writers and Directors is not a guild; it is not a union; it is not a lobbying group; it is an organization of some 175 men and women, entrepreneurs, as well, who are responsible for a great deal of what our television audiences view every night on prime-time television. We are very well aware that we attempt to entertain 70 million people a night, 7 nights a week. We have an impact; we understand we have an impact, and we are trying to be responsible with that impact.

We are also branching out just a little bit, and we have tried to make an awareness situation in Hollywood with regard to the alcohol and drug use and misuse question on television. We have joined in coalition with the Entertainment Industry Council. Three of our members—myself, Herman Rush, president of Columbia Pictures Television Group, and Renee Valente, president of the Producers Guild—sit on the board.

Let me take you very quickly back to 1982. Our town was rocked at the end of 1982, between September and Christmas, by three tragedies—the alcohol-related deaths of Natalie Wood and William Holden and the alcohol-related injuries of Mary Martin and Janet Gaynor.

About that time, the local CBS station did a five-part piece called, "Hollywood Alcoholic," in which a number of Hollywood personalities, admitted alcoholics, came on and said they probably bought their own message over the years in portraying the characters they portrayed. They found themselves constantly lifting one with apparently no reason, but it was something to do with your hands or some place to walk, and they decried that policy for themselves and for the rest of the entertainment field.

A number of us on the Alcohol and Drug Abuse Committee of the Caucus got an opportunity to see that program. We talked it over and asked is it possible we as writers, producers, and directors are gratuitously presenting alcohol use on television with no rhyme or reason for its use? Are we selling subliminally to the American public every night that alcohol-related behavior in any condition is perfectly OK?

We talked long and hard. We found the enemy, and he was us. And so we went to the caucus, and we proposed that concept to them. We said, "Do you all agree with us? Are we all guilty?" And 176 people did a unanimous mea culpa and said, "Let's find a way to do something about it and reverse the trend," and so we did.

We looked into the reports that Susan mentioned. Warren Breed and Jim DeFoe are Ph.D's who came down and worked on shows like "The Jeffersons," "All in the Family," and talked about the appearance of alcohol and those shows and the role models using it; how they might clean up the act a little bit.

So we looked into that, and we came up with a White Paper which we called, "We've Done Some Thinking." It's a White Paper we sent out, and we asked our colleagues to join us in doing some thinking on this subject.

[The material referred to follows:]

• THE CAUCUS •
FOR PRODUCERS, WRITERS & DIRECTORS

TO: WGA, PGA & DGA MEMBERS

WE'VE DONE SOME THINKING

On Sunday, September 5, 1982, a drunk driver plowed into a car containing Mary Martin, Janet Gaynor, Paul Gregory and Ben Washer. Ms. Martin was badly injured, Ms. Gaynor is still in the hospital, Mr. Washer was killed. Another statistic was added to the 25,400 traffic deaths per year due to misuse of alcohol in this country.

There are probably few among us who have not had some personal experience with this kind of tragedy. There are probably few who do not have, at the very least, some knowledge of the tragic waste of youth, talent, ambition, health, love, support, or just plain right to live caused by the misuse of alcohol.

We, of the Caucus for Producers, Writers and Directors, have done some thinking. Have any of us as members of the creative community in Hollywood unwittingly glorified the casual use of alcohol in one of our projects? Have we written it as macho? Directed it as cute? Produced it as an accepted way of life? In short, are we subliminally putting a label of "perfectly okay" on alcohol related behavior and selling it to the American people? . . . The answer we fear is yes.

Alcohol is the number one drug of choice in the United States. The consequences of its misuse are not cute, macho or acceptable.

Psychologists Warren Breed and James R. De Foe, have done a number of studies concerning the effects of the media on alcohol abuse, and in the past have worked with a number of our colleagues in an advisory capacity. They have made the following suggestions which we ask you to join us in considering:

1. Try not to glamorize the drinking or serving of alcohol as a sophisticated or an adult pursuit.
2. Avoid showing the use of alcohol gratuitously in those cases when another beverage might be easily and fittingly substituted.
3. Try not to show drinking alcohol as an activity which is so "normal" that everyone must indulge. Allow characters a chance to refuse an alcoholic drink by including non-alcoholic alternatives.
4. Try not to show excessive drinking without consequences, or with only pleasant consequences.
5. Demonstrate that there are no miraculous recoveries from alcoholism; normally, it is a most difficult task.
6. Don't associate drinking alcohol with macho pursuits in such a way that heavy drinking is a requirement for proving one's self as a man.
7. Portray the reaction of others to heavy alcohol drinking, especially when it may be a criticism.

THE CAUCUS FOR PRODUCERS, WRITERS & DIRECTORS

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Chairman

ALAN HORN
JOHN MANTLEY
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HERMAN RUSH
RENEE VALENTE

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Mr. STEWART. I will not read to you the whole White Paper, but just some of the suggestions that we asked our colleagues to join us in:

One, try not to glamorize the drinking or serving of alcohol as a sophisticated or adult pursuit;

Two, avoid showing the use of alcohol gratuitously in those other cases where another beverage might be a fitting substitute;

Three, try not to show drinking alcohol as an activity which is so normal that everyone must indulge. Allow characters to refuse alcoholic drink by including nonalcoholic alternatives;

Four, try not to show excessive drinking without consequences or with only pleasant consequences,

Five, demonstrate that there are no miraculous recoveries from alcoholism; it's a very difficult task;

Six, don't associate drinking alcohol with macho pursuits in such a way that heavy drinking is a requirement for proving one's self as a man;

Seven, and finally, portray the reaction of others to heavy alcohol drinking, especially when it may be a criticism.

We also pointed out in the White Paper that alcohol was the number one drug choice in this country, and that is how we view it. We know that there is little or no causal or gratuitous use of drugs on television; it is always a crime. Too often our role models were lifting one, had one in their hands. Everytime you turned around, we were sending that message.

That White Paper went out to 4,000 writers, 2,000 directors, 700 producers, all of the network executive heads and appeared in Emmy magazine with a subscription of 10,000 industry members, and we got a terrific response. People saying, "Hey, we hadn't realized we were doing that." "You know, you are right."

The networks got back to us with enormous support, and we began to work together on this situation—the networks from their end; we from ours. As late as last week, I was asked to address the Standards and Practices and Programming Department meeting at NBC on the West Coast just to revitalize this notion of what we were doing.

When we put this together, there was one thing that we did insist upon for ourselves. We were not going to be a policing organization; we were not going to try to intimidate our colleagues, and we weren't going to monitor. We weren't going to say to the "Love Boat" producers, you shouldn't have a bar there, because people would drink on the show. We didn't say, "Cheers, close your doors because you are about a bar." What we said is if you need alcohol in a scene, use it if it makes sense; go for it. But if it is not about alcohol, if it is not a scene that is in a timely celebration, what have you, leave it out, use something else.

Let me give you a few of the responses we have had which are kind of interesting to us. There is a show called, "Houston." There is a format scene in that show and it has to do with Houston and his assistant looking over a case, on a computer, getting a readout. The first 2 years of the show, they always stopped at the bar, mixed a drink and then would go down to the computer. Duke Vincent who is the supervising producer of Aaron Spelling Productions is a member of the caucus. When the White Paper came out, he looked it over. He said, "Well, we can do something about it."

Now in the "Matt Houston" show, they still go to the computer. When they stop at the bar, they pick up coffee or iced tea. No big deal made about it. Just the booze isn't there in the role model's hand.

I am told by one of the directors of "Dallas" that the drinking on "Dallas"—and it was prolific—has been cut back 70 percent. Albeit, that drinking was in support of negative characters, they still felt there was too much, and they cut it back.

Again, it was a result of looking over the White Paper and embracing the concept. I recently directed an episode of "Hunter" with Fred Dryer. In the first draft of the script there was a line in which Hunter, during a frustrated moment, said, "I'm going home and watch television and I'm going to have a couple of beers. In fact, I may have two or three." I was going to mention that to the producers, but the second draft beat me to it, and it was gone. I asked why the lines had been deleted, and they said, "Well, we've taken a conscious decision in this company, Larry, to cut out the gratuitous portrayal of alcohol, particularly in our role model's hands. You know what would be a good idea, it would be a good idea if you read the White Paper the caucus put out." I smiled, said thank you and walked away quietly.

What we are able to do is identify 22 hours of prime-time programming a week in which the companies involved made a corporate decision to embrace this concept and in cooperation with the networks have done so.

We don't, as I say, monitor the work of our colleagues. But there are other organizations that do. Recently, when I was attending a Justice Department National Partnership Against Drug Abuse meeting, and the caucus is involved in that national partnership, two organizations that do monitor the use of alcohol within the body of entertainment shows did report there has been a dramatic decrease in the last 2 years. While they didn't give us the credit for it, they acknowledged that perhaps we had a good deal to do with it.

We are about to put out a new White Paper that is for the new young people in the business; and an update for people who have seen it before but might want to get a little shot of it again to keep their conscious awareness up.

We are going into a new approach of the caucus. It is something we haven't addressed before. That is the area of feature motion pictures and drugs. We find that the films that have been targeted to the youth market seem to portray drugs as a given lifestyle for young people. We find that a problem. We don't think that is true, and we don't think that is necessary.

Senator, if you will forgive me because I do want this to be very specific and not off the top of my head, I want to read you a couple of paragraphs of my testimony.

At a recent meeting of the caucus, we sat down and discussed that problem. We felt perhaps we could find a way to impact on it using the concept that we did in television, of self-regulation and awareness. The problem was that we had to deal with the methodology, how did you get to the independent motion picture producers? It is no longer an industry of seven moguls who have edicts in seven studios who say you will and won't do that. There are now scores of independent producers. It's a worldwide business. It is impossible to get to all those people up front, we had to find the methodology and there is a methodology.

As I have stated, unlike the television industry which can be approached within a fairly tight perimeter of activity, the film industry is worldwide and offers a constantly changing array of writers, producers and directors, and we no longer have just six or seven moguls. There is one authority, however, to which all producers who wish to distribute a film in the United States must submit for review if they want their film to get a rating, and it is to that authority the caucus will address its recommendation.

A seven-member rating board sponsored by the Motion Picture Association of America, the National Association of Thearter Owners and the International Film Importers and Distributors of America administer the rating system. This system identifies for the consumer the level of possibly objectionable material contained in the body of a given figure, i.e., sexual behavior, violence and language. The standards were voluntarily accepted by the industry and are considered the appropriate measure to judge film content.

Now, these standards were accepted by the three sponsoring organizations. Based on the premise that a methodology is already in place, the caucus will recommend to the Ratings Board that substance misuse and abuse be significantly considered in the rating review. We believe that if misuse or abuse is depicted in a film and no consequences of the act are shown, that a film should receive a rating consistent with the ratings awarded to excessive behavior in other areas being considered.

With this application of standards, it is conceivable that a film depicting drug abuse and offering no consequences for that abuse could receive an X rating on that one point alone—so be it. The matter is in the individual control of the producer to change, if he wants.

A possible alternative suggestion we would suggest is if there are objectionable alcohol or drug-use scenes in a film that the rating carry with it an additional identifying code, perhaps "SA," or "D." Again, let the consumer know what the rating is about.

We, the caucus, together with the Entertainment Industry Council, are aware this notion may seem radical to some of our colleagues, but we are convinced our society has ignored the battlefield of substance abuse. We see future generations of our youth under attack, and we feel those of us who attract the attention of our youth with our films need to be responsible to them and to the signal we send under the title of "entertainment." We are not asking for more antidrug films, although we would be glad to see them. What we are asking is stop selling our youth on a lifestyle that must include alcohol to excess or drug use at all.

Senator, let me thank you for inviting us here. We are delighted to be working with you, and we hope you will keep that channel of communications that Jerry talked about open. We have our thing to do in our profession. You have yours to do. The twain can meet. I think without discussion of regulation, we can find a way to lick this thing. Thank you.

Chairman Roth. Thank you, Mr. Stewart. I appreciate the testimony of both of you. I am a strong believer that what we do in this area should be done on a voluntary basis. We don't want to get into the kind of situation where censorship seems to be the answer. I would like to ask you, if I might, a few questions on this rating just to make sure I understand.

As I understand your testimony, this is done on a voluntary basis by the makers of a movie?

Mr. STEWART. You submit it for a rating; yes.

Chairman ROTH. There are, of course, different ratings—G, PG, PG–13, R or X. What you are proposing is that there might be a separate classification for either drug or alcohol abuse, is that correct?

Mr. STEWART. We've opened up the possibility of two things. One, we don't believe at this point the ratings board is giving alcohol and drug abuse in films the same consideration that they do language, nudity and violence. We are suggesting that they simply give it the same identical consideration. If it is too much, give it the rating it deserves.

As an alternative, or perhaps along with it, if a show gets an R, for instance, and the reason for the R is substance abuse, then it is "RSA," then the family at home knows the reason it is R is not violence, language or nudity but because there is substance abuse depicted and can make that choice, "I don't want my kid to go to that film."

We think the consumer deserves that; we think the family deserves that. That is what we are going to ask them to do.

Chairman ROTH. Ms. Newman, would you like to comment on that proposal?

Ms. NEWMAN. Two and a half years ago, the foundation looked into and wrote letters to the NRCA as to what the receptivity would be for such a plan. At the time, it was negative. I am pleased to hear it has changed.

Chairman ROTH. I hear it said, I don't know if there is any truth to it or not, that the way to make a movie popular is to give it an X rating; is there any truth to that charge?

Mr. STEWART. I don't think so. The really fine movies don't come out with X ratings. There is some wonderful work done in motion pictures worldwide. I don't think anybody sets out to get an R or something that is going to entice kids to a theater.

What concerns me is the feeling on some producers' part that it has to happen. He must have drugs depicted because the kids won't come. I would like to point out there is a film out, "Purple Rain," $40 million in 7 weeks; no drugs depicted there. A kid's picture. A film recently directed by Rob Reiner and Henry Winkler, "Sure thing," No drugs are in that film. It is doing great. You can make good films without depicting drugs. You don't have to make it as a given for our youth.

Chairman ROTH. Senator Nunn.

Senator NUNN. You read my mind, Mr. Chairman. That is exactly what I was going to ask. Sometimes when I look in the paper trying to find something other than an R-rated movie, I get very discouraged as a parent. I do have the same thing on my mind that Senator Roth just asked, really, whether indeed there is some advantage commercially to getting an R rating rather than some rating like PG or G or whatever. I have the suspicion that there may be a commercial advantage to getting an R rating, maybe not X but R. Are you saying that is not true?

Mr. STEWART. Well, sir, I deal in films as well as television. I have a film playing now. It is a horror film. We didn't set out to get an R; we set out to make that particular story, and it happens to have a reasonable amount of violence in it, and so it got an R rating. We sure didn't want an X because we couldn't play the film. An X-rated film most likely will not be played by the National Association of Theater Owners.

Senator NUNN. Do you set out sometimes to get a better rating than R?

Mr. STEWART. Sure.

Senator NUNN. Is there ever a conscious decision to really go out to a higher rating for commercial purposes? I am trying to separate morality from commercial reasons.

Mr. STEWART. I think for commercial purposes, a lot of films fight an R and try to get up into a PG. If you have an R-rated picture, you are going to have a hard time playing television. In a PG-rated picture, you are going to have a good chance to sell that film after it has played out to commercial television.

Senator NUNN. I wonder if that itself isn't breaking down? I would think it would be true 5, 6 years ago. I wonder if we are not seeing more and more R types on television?

Mr. STEWART. You are, but emasculated. It always says, "Edited for television." Those of us who are directors, we have been edited once—to see it happen to us again is pretty tough, but you are not seeing very good R pictures because they get ruined on television.

There are R ratings that go out in adult kind of films which are not pushed to the youth market, and that may be language, nudity, violence, what have you. There, again, if you are making a picture for the adult market, it is one thing. But we are after these producers who are making the youth market pictures, the Cheech and Chong, the folks who make those kind of pictures. We want to raise that awareness and say you are playing to these young people. Stop telling them this is their lifestyle. Stop demonstrating they must take drugs in order to be "in." And the only way we can think to do it is with the rating system. We hope the association will join us in this.

Chairman ROTH. As I understand it, these ratings apply only to movies, including movies on TV?

Mr. STEWART. Yes.

Chairman ROTH. They do not apply to TV shows?

Mr. STEWART. No.

Chairman ROTH. Is there any merit in adopting such a code for——

Mr. STEWART [interposing]. Television?

Chairman ROTH. For television.

Mr. STEWART. I don't think so, Senator. Between what the networks are already doing, and they are doing an enormous job really—I have to deal as a director, as a writer and as a producer with the network's broadcast standards, practices, whatever they call them. They are reasonable people, but they talk to you on every show. I have never stepped on a set to direct a film—and I have directed over 100 hours of prime-time television—where I do not have in my hand the memo from Standards and Practices reminding me about the policies of the networks with regard to alcohol, drugs, sex, violence, what have you. They are not in a vacuum. Those people are talking to us all the time, and we are talking to them, and it is an adversarial position of a kind, creative against broadcaster, but finally we come together. We do really have that responsibility toward our viewers. Those folks are looking at the public air and they have loaned it to us for an hour. We make a lot of money on that loan. We have a responsibility to do it creatively and commercially, and I think we try to do it pretty well. If you superimpose a code on television with the number of broadcast hours we are dealing with and that network show goes into syndication and a whole different set of broadcast hours, I think it could confuse the issue pretty terribly.

Chairman ROTH. Who has the final say in this kind of a matter, the producer or the community staff, whatever they may call it, who enforces the standards of the networks?

Mr. STEWART. Ultimately, who has the final say is not on the network level or ours; it's at the station level where any station, any affiliate of any network can say, "I will not play that picture; I will not play it for this reason or that reason. It does not fit the mores of my community." That is the ultimate. It rarely goes to that. I would say the network has the final say because they are the broadcasting entity. We present the work to them; they pay us for the work. At that time, they must make the decision how they are going to present it.

Very rarely—in fact, not in my memory—has the network accepted a picture and refused to play on those grounds because usually those problems are worked out in the development. They are worked out rather harmoniously.

Chairman ROTH. Ms. Newman, in your testimony, you referred to a 1982 study of CBS, wherein alcohol was ingested, referred to or, I think, sold every 15 minutes during a 12-hour period. Would you say things are the same today or have they improved since then?

Ms. NEWMAN. Clearly, things have improved on television in terms of alcohol depiction. The consciousness is quite high. What concerns me are the cloaked messages and double messages that are going out. Also, it is not just the point of eliminating certain behavior—people drink, people take drugs, people smoke cigarettes, unfortunately. I think it is just as important and most of the behavioral sociologists, research scientists, psychologists confirm this, that you must also start to show people turning these offers down.

If, for example, in certain films a very popular role model would be offered something, be it legal or illegal, and say, "No, I would rather have a soft drink"; "No, I would rather have a Perrier," that would also be helpful in, again, affirming that it is OK, you can be socially acceptable and not drink, take drugs, or smoke.

Chairman ROTH. It sort of goes back then to the basic message that was talked about earlier, just say "No," if I understand what you are saying.

Let me ask you, have any similar studies been made as to the frequency of drug abuse on TV?

Ms. NEWMAN. There have to date been no extensive studies as to drug references on television. My understanding is that Breed and

DeFoe and a man by the name of Tom Adams, who is affiliated with the Pyramid Group, have recently secured funding. In fact, they may be spending those dollars toward that particular goal to seeing how often and under what circumstances drugs are referred to on commercial television.

Chairman ROTH. You are with the Scott Newman Center, and I understand part of your role is to lobby against films, TV programs or advertising campaigns that you find irresponsible. How do you lobby against their utilization?

Ms. NEWMAN. Well, in some cases, we do that independently. We bring letters; we may send them certain studies and be bothersome and just try to point out the irresponsibility of such a campaign. Occasionally, we join forces with consumer groups or community action groups, usually parent-oriented. They come to us appalled by a particular type of film and ask us to join forces with their efforts as an endorsement.

Chairman ROTH. Let me ask this question, and then I will turn to Senator Nunn. Is there any question in either one of your minds but what television does have a marked impact on the behavior of our young?

Mr. STEWART. I'm afraid, Senator, I'm not so sure that it has that marked an impact.

Chairman ROTH. Does it have any impact?

Mr. STEWART. I think there may be some. I think it may be subliminal, but I do really feel the young people know they are looking at a piece of glass and what is happening behind that piece of glass is make believe. I don't subscribe to the notion any violent tendencies of young people come from what they see on television, so I must continue that on with the rest of it.

I do think that in our program, for instance, the caucus, simply taking this out of the hands and because it is less and less evident, people begin to forget about it as a role model and that it is the thing to use. I don't think, as Jerry said, I don't think we should preach about it. I am just not convinced that we sell to children the make-believe as real.

I think adults tend to accept this more than kids do, but I think kids know they are looking at a piece of glass. Mine did.

Chairman ROTH. Ms. Newman?

Ms. NEWMAN. I don't agree with that. I think very clearly television has an impact on a number of areas. It can also be constructive. We met with one of the social researchers at NBC, and they do these little tag lines on early morning programming. One of the episodes dealt specifically with what you do if you get lost in a shopping mall. With the current concerns of child stealing and molestation, obviously, this is a major social concern. They received several letters from parents whose kids, in fact, were lost and the kid went totally by the instruction of a 60-second spot. A 4-year-old kid managed to amble his way, follow instructions—go and get a sales person, not a stranger, and tell them you are lost. They were then taken to the proper authorities.

That message, obviously, had an impact on that individual and possibly saved him from a very horrible experience. So I think, and most of my colleagues agree, that television has an impact. Again, I am not saying it is the only impact on the drug problem of this country. But if kids are spending 7 hours a day in front of it, even if they are doing other things while they are watching, I think it is undeniable.

Chairman ROTH. Thank you. Senator Nunn.

Senator NUNN. Before I ask any questions, I want to say that this morning has been a very encouraging experience for me. I don't know of any drug hearing we have had, and I have been involved in an awful lot of them, that has given me more hope because I think you are really getting down to one of the root causes of the problem. I know that, particularly in the case of people who have been involved in the entertainment production industry for a long time, it is awfully difficult to take the steps that you three, including Mr. McRaney, have taken this morning in terms of your testimony. Of course, the more important thing is what you already have been doing rather than what you said this morning. That is part of it.

So I am encouraged, and I really want to thank all of you for being here and certainly for what you are doing in your own way in your own industry to direct attention and correction to some very serious problems. I think it goes far beyond the drugs.

I happen to agree with Susan's view on the impact of television more than I do with yours, Larry. I think it goes far beyond drugs. When you look at the statistics in this country on teenage pregnancies, for instance, or venereal diseases, it just almost knocks your head off in terms of what is happening. Something profound is happening out there in our society, and drugs is certainly right at the heart of it.

There are other problems, too. The violence problem, the rape problem—all of that—I think is here. I think the challenge is that, consistent with the first amendment of the U.S. Constitution which is cherished, we have got to redirect the profound influence makers in our society in a different direction. I don't know how to do it.

I agree with Senator Roth, part of the answer may be governmental, and I am going to ask a couple questions on that, but most of the answer lies in the voluntary effort we have heard here this morning.

Mr. Stewart, if I could ask you one or two questions. What has happened to "family hour"? We heard a good bit—perhaps this ought to be directed to our TV executives when they come up—we heard that 4 or 5 years ago, and I went through one of those brief periods of encouragement. What has happened to that undertaking?

Mr. STEWART. My impression is, sir, nobody watched it. I think the broadcasters are the better ones to answer it for you.

Senator NUNN. That has faded from the scene?

Mr. STEWART. Pretty well, though there are a couple of shows on the air, the NBC shows, there are a couple of shows which are family oriented. They are doing marvelously and treated well. It did not happen the way everybody wanted it to.

Senator NUNN. Didn't work out commercially?

Mr. STEWART. No.

Senator NUNN. It was measured by a commercial standard?

Mr. STEWART. Measured by accepted standards of the audiences. It didn't work.

Senator **Nunn**. I remember very well reading a speech made by then president of CBS, Arthur Taylor. That speech was in Hollywood, and I don't know if it was 5 years ago or 6 years ago. I hope I still have it in my office. I would like to put it in the record at this point, Mr. Chairman, if I can dig it up. But I remember two things about that speech. One, it alleged, and I won't try to capture his words; but it alleged that in our writers and producers, sex, violence, drugs, and alcohol had taken the place of creativity. He said basically that the creativity that was necessary to be a commercial success in the writing and producing business back in the 1950's and 1960's had disappeared from the scene, not totally, but in part. And he said that substituted for that was sex, violence, drug abuse, so forth, that that was what was selling and as long as it was bought, the people who produced would not have the same incentive for creativity that they did back in another era.

[The speech referred to follows:]

NATIONAL RELIGIOUS BROADCASTERS CONVENTION, REMARKS OF ARTHUR R. TAYLOR, WASHINGTON HILTON HOTEL, WASHINGTON, D.C., JANUARY 23, 1978

It is a great pleasure to be back among broadcasters. And it is a particular pleasure to be with a group which understands so well the great responsibility which this vastly influential industry has on our society. In the year or so that I have been away from broadcasting as a profession, I have had the chance to step back and rethink a bit about television and my own views of it. Time has reinforced many of the views I previously expressed and changed a few others.

I want to talk to you today very briefly about what I believe is a choice of paths that the television industry can take. I have a few points to make, and want to share with you a series of beliefs that I hold about American television. Perhaps I can persuade you of the correctness of those views—perhaps not. You can invite me back someday, if you want more punishment, for a more detailed discussion.

The history of television and the history of our society have moved in tandem. Television in no other country is as open and diverse a medium as it is in the United States. Perhaps this is because, as scholars have long pointed out, systems of communication tend to reflect the societies of which they are a part. When I visit the Soviet Union, I always find it remarkable how Soviet television is as closed and monolithic as its society.

But we cannot afford to be complacent. For considering how television portrays or distorts a society raises an issue of immense concern. I believe it is a part of the issue of who we are as a people. What do we want to stand for? Are we a nation that is to be governed by moral concerns? Can what appears to be a trend toward venality and brutality be reversed? And which institutions will or can show us the way: the schools, the churches, the government, the home? Or will there be other institutions which will lead?

Tied up somewhere in this last question is the role and the future of television—mass communication—which informs us, entertains us, and helps us form our view of ourselves and of the world.

For many years, I have believed that private ownership was indispensable in the scheme of American broadcasting, and that this system alone would insure the airing of diverse viewpoints and the presentation of quality popular entertainment. I continue to believe in the private ownership of broadcasting properties, as I believe in the free enterprise system. But I also believe that unless there are serious changes in the current system, private ownership may not be a part of the future of responsible broadcasting.

I believe that the future will demand a new response from the system:

One in which increased responsibility is taken on by individual broadcasters around the nation.

One in which a few are not excessively enriched at the expense of the many.

One in which the demand for higher and higher profits now, though a desirable goal in itself, does not impede the creation of a system which leads to more responsibility, to more informative, more creative programming, to programming which elevates as it entertains—which is the traditional function of art in all its forms.

Let me relate to you some of my beliefs about how the present system can alter its course to merit both our continued support and the riches it creates for itself.

Let's start with what I believe is the most brightly shining star in television's galaxy—television news. Because of television news, more people are better informed than ever before in history. It was television news which allowed us to be present at those Presidential debates, which for the first time allowed the American people as a body to evaluate the men who sought to lead us, side by side on the same platform. And it was television news which allowed us to explore the moon. In a different era, we would only have been able to read about these events.

But there is an enormous problem inherent in this situation. Slowly but irresistibly, the journals of the printed word are being pushed to the wall. You know and I know of the many newspapers and magazines which are no longer published. You know of the struggle urban newspapers have just to survive. You also know of the suburban newspaper monopolies which flourish only because they cover a beat which television does not cover well—events of local interest, community news. And most importantly, they are supported by a revenue base of small advertisers for whom television is an inefficient medium.

But this simply points out the problem. Print has a very hard time competing head to head with television—not for the national and international news (print does a good job of that), but for the large advertiser who wishes to reach his potential customer with the maximum impact at the lowest cost. Television is simply too efficient and too cheap. As the marketing plans of networks and large stations grow more sophisticated, as the computers increasingly tell more about television audiences, the pressure on large advertisers to switch from print will become even more powerful, if not irresistible.

Where, then, are we heading? To a condition in which support for print journalism grows short and the public diversity of opinion to which it lends so much is threatened.

Remember all those dead publications—they contributed a great deal to America's information system. Do we want a future in which print is even weaker and in which—and this is the point—television, the inheritor, does not provide enough depth, enough context, enough analysis to replace what print now gives us?

This is not an argument for special protection for print journalism. It will stand—it will fight. It has resources not yet tapped. It knows the seriousness of the stuggle in which it is engaged, and perhaps it can prevail—and that means more than just providing a service for an elite.

This is an argument for television journalism to expand and deepen its coverage of the news. For the vast majority of ordinary citizens of this country get the bulk of their news this way, and they need to be well informed. This is a necessary condition to maintaining the strength of this democracy.

The issue of an expanded evening news has been debated for years. The problem is not overly complex. Local stations do not wish to give any more time to their networks. The more profitable a local station is, the more it resists.

The networks don't wish to put expanded news into time now dedicated to entertainment. We have seen ample evidence that network news programs can be profitable. But news does cost more. It generates less—again, the consideration of profit and loss.

There is yet another unfortunate trend at the local station level, toward news which emphasizes the sensational and overly dramatizes the tragedies which occur in the lives of its viewers. Stories are being chosen and featured on the basis of their attention-getting value rather than on their real significance to the life of the community. They are being presented in a manner which creates the most excitement, rather than that which gives the most objective assessment, and they are covered by reporters or anchor-people whose own well-projected images often overshadow the importance of the news itself.

The American public must be presented with the news they need to know to function as effective citizens. Disasters, fires, murders, rapes, are all things which do occur and are a part of the day's news, but do they occur with the frequency that their coverage seems to imply, relative to the other kinds of news that have an impact on our jobs, our families, our government, our schools and the other vital facets of our daily lives? The role of responsible journalism is to function as the eyes and ears of the public, to select the most valuable stories and to cover them in a fair and unbiased way so as to inform the public—not cater to its worst instincts in a frantic effort to compete for ratings and their associated profits.

But when will the time come that television as an institution says we have a choice—more short-run advantage, or keeping a compact with the American people whom the industry must serve? When do we exercise this choice? Who should take the first step toward compromise—and resolution? These questions must be raised.

Let us now focus on another issue critical to the future of television and our society, the fare of entertainment which television offers. I want to begin by sharing with you two beliefs, both of which are subject to debate.

First, it has long been said that television is only a reflector of the society of which it is a part, and that it does not lead or develop elements or events of that society. I don't believe this. Television may reflect its society but, like the trick mirrors in amusement parks, it often gives a distorted view. It frequently deals with those subjects which most easily draw attention, and therefore makes them appear to be more important or pervasive in our lives than in fact they are.

Television often presents as commonplace a problem or a life style which, while existent in our society, is in fact unusual. Frequently, the problem or life style is bizzare and the solution posed runs contrary to the standards which the majority of us believe in and try to instill in our children.

In this light, when one considers that many Americans are sure that television's portrayal of violence is a major factor in the rise of criminal behavior in children, that television's preoccupation with one very personal aspect of human relations affects institutions such as the family and marriage, and that the moral fiber of this society is being influenced by a few people—the people who are in charge of the medium of broadcasting—there emerges a rather interesting set of influences and pressures. I would suggest to you that although it is hard to know where these influences and pressures will lead us or in what they will result, they indeed should give all of us cause for concern.

I have another belief, and that is that violent entertainment hurts. It hurts those things that are most human in people and encourages those forces which are the antithesis of the reasons societies are formed in the first place. If the methodology of scientific inquiry has not yet produced striking evidence of television as a creator and reinforcer of human attitudes, then I feel in my bones that the methodology is inadeuate, not the thesis. Someday, the methodology of inquiry, I think, will catch up with that belief of mine, but what will we have done in the meantime? What pillars of civilized life will we have eroded or helped to erode?

There is, however, a broader concern to be derived from the belief that television is not only a mirror but also a catalyst. If this is true, then we have put into the hands of a very few people a major tool that, with others, will shape the future. Is this what we mean to do? Are the concerns of our civilization sufficiently represented in the thinking of the few? What are the safeguards against abuse? How can additional safeguards be balanced with freedom of speech, one of our sacred principles? Do we in fact have true freedom of speech when a few have a megaphone and most have only the ability to shout? Good questions, I think—ones that people of good will must wrestle with. It is much more than an intellectual exercise, for its resolution may well determine who has access to the minds of our people and who will set the tone with which we will answer some of the pressing concerns of our times. Is our society to be a just society? A gentle society? A compassionate society? This is what we are about. We must not shrink from confronting these questions.

The second point that I would like to raise about television fare concerns the responsibility of broadcasters to act for the good of society. Inaction, negating of responsibility, is in many cases action itself. To illustrate this point, consider the fellow who operates the crane with the big wrecking ball at the end. Would he ever say, "Look, I'm not responsible for what the ball does. I just set it in motion and what it does after that is not my concern. Do I approve of what that ball does? My answer doesn't matter. If I knock down other buildings in the course of my demolition work, this is not my responsibility."? Of course he wouldn't say it. Common sense tells him that of course he is responsible for the outcome of a force which he sets in motion.

Yet network officials have recently been asked if they personally approved of specific programs that had achieved ratings victories. In two out of three cases, they replied that it was immaterial if they approved or not. What was important, they said, was that a strain of mass entertainment had been correctly identified. If in the process of entertaining, it—like the wayward wrecking ball—knocks down a few of society's pillars, they apparently feel that their own view of this is not relevant.

I wonder if we have it straight in our heads as to what mass entertainment is—or should be. Let me see if I can dramatize the point. There are many things which people enjoy and appreciate, but which most people consider to be essentially private matters. If television frequently elects to invade that privacy and deal with these things in a superficial or tasteless manner in the guise of entertainment, by doing so their very nature can be altered. For example: most men like to look at unclad women—a presumption I think few would dispute. In fact, one could go further and say there is an enormous audience of men from 9 to 94 who would enjoy looking at unclad women—who would be entertained by this. Clearly, we now have identified a strain of mass entertainment. We have only to follow its precepts, disclaiming all responsibility, and untold riches will be ours. It's got to be harder than this.

But what have we done in this far-fetched example? Have we created a form of legitimate entertainment? Or have we taken the easy road, and in so doing caused a change in many people's preceptions of an important aspect of human relationships? Have we hurt the ability of our children to view each other as individuals, as people who think and feel and can be hurt, rather than as objects to be used and manipulated? We have depicted a private experience and taken the human content from it.

This is the tragedy of what I see occurring. The tasteless, the unfeeling, the cheap thrill of the moment, is being substituted for the far more difficult task of presenting tasteful, enriching mass entertainment—a task I believe responsible broadcasters recognize as theirs.

Original and inspiring entertainment can be created by illuminating the human character, its problems, its trials, its current condition, its humor, its hopes, its beliefs, its pain. God knows we have a need to shed light on the problems of life, of families, of marriage, of human relationship. Television entertainment, as art forms have always done, can and should do all these things. It has to be more than simply identifying a basic appetite and milking it for all it is worth.

This is my greatest concern for the future of private broadcasting. For I have always believed that the conscience of the broadcaster was the greatest safeguard to the system. The premise of free broadcasting, like so many of our societal institutions, is based on the belief that decent men and women, given a public trust, will act responsibly in the public's interest. If this premise breaks down, if conscience is overwhelmed by a mad scramble for the advantage in the short run, where will we be in the long run? In breaking down the safeguard of conscience, will the future of private broadcasting be the forfeit?

Where does the role of the Christian broadcaster, the religious broadcaster, come into play? Where do you fit in this picture I have painted? Again, I believe it is clear. One is a Christian broadcaster, a religious broadcaster—by first and foremost being a responsible broadcaster—to raise one's voice in support of responsibility, to support programming which entertains as it lights the way.

I do not pretend it is easy for you who carry this responsibility to know where to turn. Our people themselves seem confused as to what they want, and the complexities of our society make the identification of the responsible and responsive course very difficult. But there are increasing numbers of signals; the PTA, the churches, are all becoming more vocal and providing their members with the influential outlets they need to carry the message. And I believe that their message to the broadcaster is—give us programs you would want your children to watch and adult programs you are proud of. It sounds so simple, yet all it boils down to is the willingness to sign your name to the program schedule you broadcast.

Does this mean we should look forward only to a future of blandness—of safety? Not at all. I do believe that the American public is now ready and receptive to trial and experimentation, to the different. We must encourage and support the creatively of those who now stand outside doors of the television community. We must take risk.

It is time, not for disclaiming of responsibility, but for taking responsibility. It is the time, not for those who decide to avoid their own consciences, but for those who will act on their consciences. For without that safeguard built into our system, the future is not hopeful. We need more conscience, more courage in the system, at a time sadly when it seems neither courage nor conscience are ever rewarded. The need is still there, however—and people of strength will see it.

My personal theology tells me that the creator of us all expects the most from those to whom the most is given. You are among those to whom the most has been given. The link between our conscience and our creator has always been clear.

Senator **Nunn**. Do you have any response to that, Mr. Stewart? The speech got a very chilly reception, I remember, in Hollywood.

Mr. **Stewart**. Well, sir, when the buyer of the product castigates you for making what he asked you to sell him, yes, you would give him a somewhat chilly reception in Hollywood.

Television entertainment programming is largely reactive to what the audience wants to see. I think there is a show called "The A-Team," which is maybe No. 1. A lot of weeks, very violent show, but it is all comic-book violence. If the audiences didn't want to see it, it wouldn't be No. 1, and NBC wouldn't be ordering the shows.

So we react to what the audiences say they want to see. That is done by market research, ratings, so forth. If we didn't do what they wanted to see, we wouldn't be there, and Mr. Taylor was very short-lived, by the way, at CBS.

Senator NUNN. I was going to add to that. He was fired at CBS. Perhaps in spite of that speech and not because of it giving the network the benefit of the doubt. I might say there are others at CBS who have not made that kind of speech who have also been fired.

Mr. STEWART. That was an unfortunate speech he made. I remember it well. I would like to clear up one thing, Senator. I do believe television has an enormous effect on the viewer. I was differentiating between little children who I still think are looking at a piece of glass, and then the impressionable ages, particularly where kids start to go to theaters—13, 14, 15. Those are the ages. Way down here—indicating—it just seems to me they are looking at a piece of glass.

Ms. NEWMAN. I am not specifically referring to little, little people. The networks take special care with the 2 to 11 year olds. They do a lot of research. They have a lot of people on their case about that programming.

I am more concerned about the very high-risk ages of 12 to 18 and those kids, I'm not sure, are in fact differentiating—they know they are watching television, but they also misinterpret that these activities are, in fact, socially acceptable.

Senator NUNN. Thank you. You mentioned legislative changes, I believe, somewhere in your testimony, Ms. Newman. Do you have any specifics in terms of legislation that you would like to call our attention to?

Ms. NEWMAN. Other than the "Quincy" and look-alike drug situation, which was subsequently outlawed in the State of California, I don't. We were very proud of that accomplishment and much of that was Jack Klugman. Most people know within the industry he was very active in choosing social issues of importance and the network was very good about backing him up.

Senator NUNN. You implied you would like to see a cutoff of foreign aid for countries who don't cooperate in curbing drug traffic. I assume that would be in the legislative or executive arena?

Ms. NEWMAN. I think we definitely need to re-examine those things. We seem to have difficulty in disrupting import-export trade with these countries. I personally find it upsetting. Certainly, there has been a lot of publicity about it in the last month or so, and there are many Americans who have written to their Senators in addition to calling me at the center and telling me their viewpoints.

Senator NUNN. I share that concern. Some countries are striving to help now. Colombia is paying a rather large price domestically with some of the things they are doing to cooperate. One of the things we are looking at now, and may have hearings on later, is the allegation we ourselves, the United States, has become an exporting country in drugs, notably marijuana. If that is true, it raises the question of how do we go to other countries and say we are going to punish you for exporting to our country and if we are now exporting to other countries, particularly marijuana. I understand a lot of it is in northern California.

Ms. NEWMAN. Major production of marijuana is in northern California. There are estimates the marijuana growers give the Fortune 500 Club a run for its money in terms of annual grosses. I think when I go out to talk to parent groups or to teenagers specifically, the first thing I say is look in your own back yard.

Senator NUNN. Thank you. Thank you, Mr. Chairman. Again, I want to thank all of our witnesses. You have really given me hope. We appreciate very much you being here.

Chairman ROTH. Mr. Rinzel.

Mr. RINZEL. I just have one question for both witnesses, and that is, wouldn't you both agree that if television does not influence conduct, then there is an awful lot of money being wasted on television advertising today?

Mr. STEWART. I can't put the two together, sir. We stop all the dramatic input or comedic input for a commercial. Commercials say to the people, hey, we are going to sell you something. We do it more subtly. I don't think they are analogous as to impact.

Mr. RINZEL. Some of the most dramatic things I have seen on television are commercials.

Mr. STEWART. Certainly, the creative work is marvelous on some of them. The commercial for the Super Bowl with the people walking off the cliff was the most marvelous piece of film I have seen. I don't think it is analogous to say the impact is the same in commercials as the body of the show, in my opinion.

Ms. NEWMAN. I think the two elements working in concert can have an active effect. If you have television shows that inadvertently or consciously create certain messages and then the advertisers bombard us with their messages, those messages can be misinterpreted by adolescents.

Mr. RINZEL. Thank you, Mr. Chairman.

Senator NUNN. May I ask one other question? I believe Ms. Newman mentioned her group uses letters and so forth when they find various productions objectionable. Mr. Stewart, from your point of view and the perspective of your group, do you find it objectionable or in any way an infringement of the first amendment if nongovernmental groups get in touch with networks, get in touch with, for instance, advertisers to encourage them to cut off their advertising support for certain types of shows? Do you think that raises any kind of constitutional problem with the first amendment—nongovernmental emphasis?

Mr. STEWART. No, it would not in my view. The first amendment problem is if it is governmental. There may be boycott of restraint in trade laws. I am concerned always about pressure groups. We feel with the public air and the public has a right to communicate with us, and they do in droves to the networks, and the networks very often share that information with us. Sir, I remember back to those days when there was a fellow by the name of, I think it was John Henry Faulk who went off the air as a news commentator because a gentleman who owned a series of supermarkets in Vermont and Maine blacklisted him; said he was a Communist and ruined his career. I used to work as a casting director in a studio where we had a book, every time we wanted to hire an actor we have to see if his name was in red. If it was in red, we couldn't hire that guy. Every now and then, we would check into it and find it was a typographical error. You are talking about censorship and blacklisting of the worse kind, which I hope is dead in this country, and I am very concerned about what you are talking about.

Senator **Nunn**. I guess there are all sorts of groups. I would share some of your concern. On the other hand, it seems to me that the public has a right to expect the head of a major corporation to take some look at where his advertising dollars are going. Let me turn it around and ask a question, if you were head of a major corporation and were spending, say, $100 million a year on advertising, do you believe you have any kind of social responsibility or responsibility even to your stockholders to take a look at what those dollars are being paid to support?

Mr. **Stewart**. You bet your life. I think that is my responsibility if that is the job you say I have. I don't want to be told how to do it. I think I need to take that responsibility unto myself, which has been our whole caucus approach, and what Susan is asking for as well.

Senator **Nunn**. Thank you very much.

Chairman **Roth**. Thank you very much. The hour is growing late, and I apologize to our last panel of witnesses. We are very pleased to have a number of senior officials from the three major networks. We will hear first from Mr. Alfred Schneider, who is vice president for Policy and Standards of ABC. Mr. Schneider has had extensive experience with voluntary self-regulation of programs, commercial standards.

Next we will hear from Mr. Leahy who is executive vice president of CBS. Mr. Leahy is in charge of the Entertainment Network Division and has a broad background in programming and broadcasting and has been with CBS some 23 years.

Finally, we will hear from Irwin Segelstein, Vice Chairman of the Board of NBC. Mr. Segelstein is an expert in programming and has worked closely with the Hollywood producers who create the programs.

Gentlemen, please raise your right hand. Do you swear the testimony you will give before the subcommittee will be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. **Schneider**. I do.

Mr. **Leahy**. I do.

Mr. **Segelstein**. I do.

Chairman **Roth**. Thank you. Please be seated. I again appreciate your patience and waiting. We will be interested in your comments as to what the other witnesses had to say. Again, if you can, we would appreciate it if you would summarize. Your full statement, will be included in the record as if read.[1] Mr. Schneider.

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[1] See p. 114 for the prepared statement of Alfred R. Schneider.

TESTIMONY OF ALFRED R. SCHNEIDER, VICE PRESIDENT, POLICY AND STANDARDS, AMERICAN BROADCASTING COMPANIES

Mr. SCHNEIDER. Thank you, Mr. Chairman. I am glad to abbreviate my comments.

I am vice president of policy and standards, American Broadcasting Companies. I appreciate the opportunity to present our views on the subject of our role in deglamorizing drug abuse. We share your concern about the important issue of drug abuse, and we long felt that this issue should be viewed in the broad context of social responsibility, and we accept that responsibility, in which broadcasters, studios, production companies and others in the entertainment industry can play a major role together with other representatives of the private sector, the Congress and the administration.

My responsibilities include the development and implementation of ABC's policies and standards concerning the acceptability of program and commercial material scheduled for broadcast over our facilities. That is done through the department of broadcast standards and practices, which operates independently of the television network, so there is, in effect, a system of checks and balances, and this department is separate from the program department's creative evaluation as well as the economic considerations of sales.

The executive, managerial, and editorial staff brings to this department expertise in fields ranging from law, teaching, psychology and early childhood education.

The broadcast standards and practices department annually screens and analyzes approximately 51,000 commercials a year, over 100 theatrical features and in accordance with procedures outlined below, reviews over 3,000 hours of entertainment programming and programs in development.

Each entertainment program is reviewed by an editor from the story concept, treatment, script stage through final production and editing. Where a particular television program series, or made-for-television movie is expected to include sensitive, controversial or violent portrayals, extensive discussions are held with the producer to ascertain the manner in which he intends to treat the material and to insure that he understands fully the applicable policies and standards.

In certain circumstances, which is certainly more, in our judgment, significant and explicit than a pure rating system, an audio and video advisory is broadcast before the start of programs to give parents the opportunity to exercise discretion with knowledge with regard to the young viewer.

ABC's specific standard policy regarding drug use and abuse provides as follows:

> The use of illegal drugs or the abuse of legal drugs shall not be encouraged or shown as socially acceptable or desirable. When depicted, such use must be consistent with and reasonably related to plot and character development. Care should be exercised to avoid glamorization or promotion of drug usage.

It is against this background that ABC Television has dealt with this issue beginning in the early 1960's and 1970's. Let me cite some examples.

In 1969, the daytime drama, "One Life to Live," for the first time on television presented scenes from Odyssey House, the drug rehabilitation center in New York, as part of its storyline and plot. The character in the program who required rehabilitation was used in scenes as part of that program.

Since then, a variety of programs have treated drug abuse themes and sought to deglamorize the use of drugs. That has been reflected in many different ways, and in every segment of the broadcast day ranging from "Good Morning America," telecast from 7 to 9 a.m., through the daytime schedule and on into prime time and late evening.

For example, on October 12, 1983, the entire two hours of "Good Morning America" were devoted to problems of substance abuse. Cohosting with David Hartman for this special program was Mrs. Nancy Reagan. Among the topics covered was Mrs. Reagan's involvement in an antisubstance abuse campaign; drug abuse in professional sports; drug abuse in the work area; how parents should deal with a child who is abusing or experimenting with drugs; teenage drug abuse and the effect of substance abuse in American business.

Other segments on "Good Morning America" have covered teenage drug abuse, with Beth Polson, author of "Not My Kid, a Parent's Guide to Kids and Drugs."

Only last Saturday night, March 16, the T.J. Hooker series, which airs from 8 to 9 p.m. on Saturday night, had a plot line involving drugs. At the end of the program, William Shatner, the actor who portrays T.J. Hooker, said to the viewing audience, "No one is immune to the tragedy of cocaine addiction; with it, you lose control of your life and your future. The only way to prevent it is never to start."

For your younger viewers, ABC presented in 1980 an "afterschool special, from 4:30 to 5:30, entitled "Stoned," which was designed for elementary school youngsters and teenagers. The program depicted a high school student who experimented with marijuana in an attempt to win peer approval. He learned the negative consequences of escaping reality, not only for himself, but for those he loves when, while stoned on drugs, he almost caused his brother's death.

As a result of this telecast, ABC received the first Scott Newman Drug Abuse Prevention Award. Because of the importance of that particular "afterschool special," "Stoned" was subsequently retelecast in 1981 in prime time.

Throughout our television network program schedule, we include a number of public service announcements on behalf of the National Institute of Drug Abuse, in addition to a variety of health, nutrition and safety tips presented in children's programs on early Saturday morning.

For example, one of our superfriends health tips shows a young boy rejected by his friends for not joining them in taking drugs. Although the boy is initially dejected, Superman comes to the rescue and reinforces his decision to stay out of the drug scene.

We have various programs in development, one of which is an "afterschool special," which I bring to your attention called, "Dad's on Drugs," where a 13-year-old faces the dilemma of recognizing that his father is hooked on drugs, and we are working with the national 800 hotline operation in connection with the development of that story.

ABC News has also done much over the years in the area of drug abuse and timely hard news reports on "World News Tonight" and in network programs such as "Nightline", "20/20" and "ABC News Closeup." The "Nightline" programs have examined children and drugs, drug use in professional sports, drug dependent doctors, drug smuggling, drugs in the entertainment business and a program entitled, "Turn in Your Pusher," in which Ted Koppel took a look at a controversial call-in show in which the public can report a drug pusher to the police.

Segments of "20/20" have dealt with this issue. Only last Thursday night, a one-half segment of "20/20" was devoted to "The Sicilian Connection," reporting on the distribution of heroin and the efforts being made in both Italy and the United States to stop this underworld drug operation.

In addition, ABC-owned television stations, the ABC-owned radio stations and the ABC radio networks have all covered drug abuse issues in their news and entertainment programming in innovative ways with examples too numerous to mention in this brief statement.

Mr. Chairman, we recognize that drug abuse continues to be a critical problem in this country, despite the efforts that are being made. Any solution must come from all segments of our society working together. We agree with this subcommittee that a substantial reduction in the demand for drugs is essential for reaching a meaningful solution.

One of the significant contributions our industry can make is to sensitize our viewers to the serious problem of drug abuse and to illustrate the tragic consequences for individuals, for families and for society at large which inevitably follow drug involvement. Let me assure you that ABC will continue to assist in this effort.

We thank you for the opportunity to express our views, Mr. Chairman.

Chairman ROTH. Thank you. Mr. Leahy.

TESTIMONY OF THOMAS F. LEAHY, EXECUTIVE VICE PRESIDENT, CBS BROADCAST GROUP, CBS INC.

Mr. LEAHY. Mr. Chairman, and members of the subcommittee, I, too, will read an abbreviated statement.[1] I also appreciate the opportunity to appear before you today sharing your well-known concern about the problems of substance abuse and hope to demonstrate CBS's commitment to quality entertainment programming that emphasizes positive values. At the same time, I will attempt to show the subcommittee how we avoid glamorizing drug use and alcohol abuse in these same programs.

We at CBS share this subcommittee's deep concern about the serious and persuasive social problems and intend to continue to do our part as communicators to portray these problems realistically and responsibly in the television programs we offer to the Nation's homes.

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[1] See p. 142 for the prepared statement of Thomas F. Leahy.

The fact that television has become a significant part of our lives carries with it enormous responsibility. As, in effect, invited guests in people's homes, we at CBS, recognize we must provide entertainment consistent with the highest standards.

Network television involves the close interaction of many different businesses—advertisers, affiliates and, as you know, a large number of program suppliers—our partners so to speak, in the creative community, since the bulk of our prime time entertainment is actually produced by others from whom we acquire the broadcast rights. Nevertheless, we remain an integral part of the process, through our entertainment division specialists, at all stages of the program development. This process begins at the concept stage and continues through the script development and into and through production.

At the same time, and paralleling the activities of the creative community, which include our entertainment development specialists, CBS Program Practices professionals provide counsel and oversight to assure that programs develop in consonance with CBS standards.

CBS has definitive standards that we apply to all of our programs when illicit drug use or the use of alcohol is portrayed. If characters are shown using illegal drugs, the depiction must be related to plot or to character development and the adverse consequences of such action must also be demonstrated. Drugs will not be shown in a manner that suggests it is glamorous to use these substances or that such use confers any kind of advantage to the user. In fact, just the opposite is shown.

Also, CBS has attempted to impress on writers, directors, and producers that consumption of alcoholic beverages must not be portrayed in a gratuitous fashion and the consequences of alcohol abuse are also exposed.

In addition to making sure that drug abuse or alcohol abuse is clearly shown as unacceptable behavior, we also see the duty to bring the tragic effects of illegal drugs to our audience. Often this is done in dramatic fashion that may have impact on our audience far in excess of the more traditional program vehicles, such as documentaries or discussions.

With this in mind, I point out that addressing concerns about drug use and alcohol abuse is not new to CBS. Permit me to read a brief passage supporting that statement:

> In recent years, the problem of drug abuse in America has grown to epidemic proportions. Narcotics addiction and its consequences have become a part of the American scene, requiring the urgent attention of concerned citizens.

I continue,

> Viewers and listeners to the CBS Television and Radio Networks and the CBS Owned Television and Radio Stations have been aware of the growing problem of drug abuse for more than a decade. Many years before America's drug problem grew to its present level, CBS News was investigating the international drug traffic and the CBS-owned stations were examining the social ills in their communities.

That is from a publication entitled, "CBS Broadcast Coverage of the Drug Problem," dated July 24, 1972.

The concern reflected in that 1972 publication has continued throughout the intervening years. As the nature of substance abuse problems has changed reflecting changing patterns of drug use and growing awareness of the problems involved in alcohol abuse, the programming content has also changed.

Last season, we aired "License to Kill," a dramatic 2-hour movie on the tragic results of drunk driving both to the offender's and to the victim's family.

This past January, the CBS Television Network broadcast "Not My Kid," an intense drama about an affluent, seemingly carefree family forced to come to grips with their teenage daughter's drug abuse.

I have brought a very brief clip of that program with me. With your indulgence, I would like to play it now. I think you also will be interested in the material you will see following the program.

[Whereupon, a video tape was played.]

Mr. LEAHY. As you have seen, Mrs. Reagan graciously agreed to appear after the program as part of our ongoing "read more about it" project done in conjunction with the Library of Congress.

The Stockard Channing public service announcement that followed the First Lady was something new and a little different for us. We have fed several versions of that PSA to our more than 200 affiliates in advance of the program and suggested they insert telephone numbers of local action lines and drug-help programs that are active in their communities.

Frankly, we were quite pleased with the results. The announcement that you just saw brought forth more than a hundred phone calls in the Delaware Valley area alone that evening, including one from a 15-year-old girl who recognized herself in the film and entered a treatment program the next morning.

Dr. Carlton E. Turner, Special Assistant to the President for Drug Abuse Policy characterized the PSA effort as "a significant contribution toward helping Americans overcome drug abuse."

Special programs and made-for-television movies, like "Not My Kid," are very important in focusing attention on the problems of drug use and the costs it imposes on the abuser, on the family, and on society, but they are not alone. Several of our most successful regular series programs have included continuing themes that vividly portray the horrible consequences of drug use and often the environment and pressures that lead to drug usage.

For example, since the beginning of this season on "Falcon Crest" there has been a continuing storyline about Joel, a character addicted to cocaine. The systematic deterioration of his physical and emotional stability is shown as well as the criminal activity he must pursue in order to sustain his habit.

A few weeks ago, Joel was placed in a drug rehabilitation program and as they say, we'll stay tuned.

Other prime time series with similar themes included "Simon & Simon," as you already heard, and "Knots Landing." A nine-episode sequence on the latter series dealing with one major character's gradual dependency on prescription drugs and her fight to regain control of her life received the Scott Newman Foundation Award for writing about drug abuse.

I have attached for the record a detailed list of recent programs that deal with substance abuse. Our concern about illicit drug abuse does not end with entertainment programs. CBS and its affiliates have carried innumerable stories exposing the extent of illicit drug trade and law enforcement efforts to curtail the flow of these substances in their newscasts and on programs like "60 Minutes."

Finally, and I would like to emphasize this point, no single issue has had more public service announcements devoted to it in the last several years than substance abuse—on our television network, our two radio networks and on the radio and television stations owned by CBS. My suspicion is that the same holds true for most of our radio and television affiliates.

Mr. Chairman, for more than two decades, we have been involved in efforts to discourage the use of illicit drugs and abuse of alcohol. Our commitment to the realistic portrayal of drug use and alcohol abuse is complete and continuing. Gone for good are the days of the "happy drunk" and the "mellow drug user." We learned that these stock characters, so commonly seen many years ago, are no longer funny. But we must not be deceived into believing that broadcasters, however concerned and responsive, can solve this problem. Television did not create substance abuse and it cannot, alone prevent it.

CBS believes that solutions to these serious problems must stem from the combined efforts of all segments of an informed society—parents, teachers, students, community groups, churches, Government, and the media. Recognizing this role CBS will continue its efforts to be part of the overall solution to this problem.

Mr. Chairman, we applaud this subcommittee, the Senate Drug Caucus and, indeed, many congressional leaders for their tireless efforts to address the tragic problem of substance abuse. Thank you.

Chairman ROTH. Thank you, Mr. Leahy. Mr. Segelstein.

TESTIMONY OF IRWIN SEGELSTEIN, VICE CHAIRMAN OF THE BOARD, NATIONAL BROADCASTING CO.

Mr. SEGELSTEIN. Thank you, Mr. Chairman, and the subcommittee. I will try to shorten my remarks. You do have the statement we submitted, and I will see if I can just touch on the highlights.[1]

The broadcasting industry has really been involved with entertainment programming and news programming about drug abuse for a long period of time. I need only recall to you when "Days of Wine and Roses" appeared on national television, from which a motion picture was made, and the impact it had. Through all these years, the broadcast industry, NBC and its colleagues and affiliates have done a very good job both in entertainment programs and in the news programs—the "Nightly News," the "Today" show on NBC, and other NBC News specials.

As I came here this morning, somebody handed me a note about something the "Today" show is going to do just a week from today, I believe it is—next week—a look at the newest drug craze, says this release, designer drugs. A rather frightening one-line description. The guest will be Dr. William Langstein of Santa Clara who will talk about synthetic drugs that are so new they are not even illegal. They produce a euphoria, et cetera. The "Today" show will do a story on it next week.

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[1] See p. 172 for the prepared statement of Irwin Segelstein.

So on entertainment shows like "Knight Rider," "Riptide," "Highway to Heaven," "Hill Street Blues," "St. Elsewhere," "Miami Vice," and as you heard earlier, "The Cosby Show," we have presented episodes dramatizing the harmful consequences of drug involvement.

I suppose I should touch for a moment on the role of the standards department, which Mr. Schneider did describe functionally. At NBC, the standards department works very much as it does at ABC. We have a series of policies on drug addiction, drug abuse, substance abuse, abuse of alcohol, and it is the standards department that works behind the scenes with the production community, with the creative community to make sure that not only are harmful moments deleted, but that some attempt is made to see if we can introduce positive statements about drug abuse.

We, too, have attached to our statement a list of NBC programs which have presented some information on the entertainment side and public service affairs side. You will find that list attached to my statement.

I did want to spend a little more time, however, on a few things we have done that I think have been special. About 4 years ago, to kick off the television season, we did a public service campaign which we called "Get High on Yourself." And it started with a 1-hour special which had at least 50 entertainment and sports celebrities in it, all of them drug free and all of them using their celebrity status to make sure that the message was sent about the abuse of drugs.

That kickoff special led to segments during the rest of the week. Every one of the prime time shows and daytime shows and sport shows in which some message was broadcast thematically related to this campaign, and I thought it was very effective. It played on the radio network as well and many of our affiliates picked it up and played it locally.

Following up on that 2 years ago, we, in cooperation with the National Institute on Drug Abuse, developed a campaign called "Don't Be a Dope," and it consisted of public service announcements, spotlighted young people and television personalities in effect saying "no" to drugs.

We did some feature stories which we sent to affiliates to play in their local shows, and we did a one-half hour program which was in the form of a test, testing your knowledge and understanding of dangerous drugs. The "Don't Be a Dope" package went to our company-owned stations and our affiliates. It was quite, I think, rewarding for us to be able to do something like that. And I noted that the U.S. Senate and the House of Representative did commend NBC in a joint resolution back then.

The next effort, I think Secretary Heckler referred to it, was to try to deal with the issue of peer pressure, and what would be the appropriate way in a public service campaign to build on the "Just Say No" kind of approach. This was combined with our "Don't Be a

Dope" theme, and "Just Say No" for the next wave, the next thematic campaign in 1984 offered again to all the affiliates, using stars from NBC shows.

I think we could go on and describe the campaigns done by our own company. I know time is short. There have been extensive campaigns done and yet this is not going to be a simple solution to the problem because the problem didn't develop in a simple fashion and won't be solved in a simple fashion.

As I read your letter in which you talked about what can be done, wanting to deglamorize drugs, I think you heard this morning many things that have been done in the past and are being done. Point 2 of your letter I think was really quite significant, which is, how do we take what we have done—which seems to have a lot less effect than we like to think—and get it working better? In what way can we integrate the various services at a community level, church and school and parental with the entertainment industry, the council you heard described earlier, so that the work we are doing somehow has greater impact against this ravaging problem?

Thank you again. Like my colleagues, I have brought a short tape which perhaps will show you visually some of the material I have described. And that will close my comments.

[Whereupon, a video tape was played.]

Chairman ROTH. Thank you very much. Let me start out by saying I know that each of you is doing many good things in this area. What we are looking for are ways and means of strengthening our war against drugs. This is not easy because it is not an area where I think regulation is the answer.

I understand NBC and ABC have written program standards, but CBS at least at this stage does not; is there any particular reason for that?

Mr. LEAHY. Senator, we have standards but we are right now in the process of publishing them, so there will be written standards.

Chairman ROTH. Are these standards normally made available to the producers?

Mr. LEAHY. Yes; they will be. In fact, that information has already been available, but they will be more formally published now.

[The CBS policy standards referred to which was subsequently received by the subcommittee follows:]

CBS/BROADCAST GROUP,
New York, NY, April 30, 1985.

Hon. WILLIAM V. ROTH, Jr.,
Chairman, Senate Permanent Subcommittee on Investigations, Committee on Governmental Affairs, U.S. Senate, Washington, DC.

DEAR MR. CHAIRMAN: You may recall that at the Subcommittee's hearing on March 20, 1985, a question arose concerning the availability of CBS's policies with respect to the portrayal of drug and alcohol use in entertainment programs. In response, I indicated that, although CBS's long-standing policies were well-known to the production community, they had not been made generally available in written form but were being readied for publication at that time. That has been accomplished and I am pleased to forward this copy.

If I can be of further help in this matter please feel free to call on me.

Very truly yours,

THOMAS F. LEAHY.

Enclosure.

CBS PROGRAM STANDARDS

CBS/BROADCAST GROUP PROGRAM PRACTICES—1985

FOREWORD

The CBS Television Network has been dedicated since its inception to presenting the American television viewing public with entertainment and other programs of the highest calibre and standards. Over the years, this commitment has developed into an extensive case history of program-by-program judgments as to what constitutes material suitable for broadcast on CBS. Although these broadcast standards were never published in concise written form, generations of Program Practices editors have conscientiously applied and refined them. Our broadcast standards tell an interesting and important story about the CBS sense of public and corporate responsibility toward its viewers. That story is reflected in this publication of Program Standards for the CBS Television Network.

INTRODUCTION

In order to understand the CBS Program Standards and the process by which they are applied, it is necessary to understand certain characteristics of our medium, our industry and CBS.

First, we exist for, and ultimately succeed or fail by, how well we serve the needs and interests of our viewing public. This public is vast, incredibly diverse and, we believe, both knowledgeable and discriminating.

Second, we are built on human creativity—our business is not derived from material resources but from people who strive to further human expression and development.

Third, we are a dynamic medium, never static but constantly evolving as the society we serve evolves around us.

Finally, we operate in an intensely competitive environment—the most advanced and prolific media marketplace in the world. To survive, we must search for new and rewarding ways to respond to our viewing public.

In this environment program standards must not only articulate important principles of responsibility to our audiences, they must do so in a manner which does not inhibit the responsiveness, dynamism, creativity and innovation of the programs we are to present.

There is no way to feed a television program into a computer and determine whether it meets appropriate standards for the "typical television viewer". Indeed, there is no "typical viewer". Each year CBS broadcasts over 6,000 hours of programs to a vast audience of widely divergent backgrounds and interests. Every viewer brings a slightly different perspective to each program he or she watches. It would be impossible to anticipate and address in one set of standards each and every potential viewer reaction to that which we broadcast. Our standards address the "mass audience" that watches us, recognizing that, in the final anaylsis, it is the individual viewer that establishes his or her own standards, for it is in their power simply to change channels or turn us off.

The standards to which entertainment programs broadcast on the CBS Television Network are held are enunciated here. But it must be constantly appreciated that program review is ultimately a subjective and personal process of skilled and caring individuals—writers, producers, directors, actors, programming management, Program Practices editors and viewers—interacting among themselves.

GENERAL STANDARDS

A CBS television program is a guest in the home. It is expected to entertain and enlighten but not to offend or advocate. CBS entertainment programs are intended to conform to generally accepted boundaries of public taste and decorum, although as those boundaries change over time, programs will strive to be contemporary. In pursuing these goals, CBS takes into account the suitability of the time period in which a particular program is to be broadcast and the corresponding differences in audience composition and expectation.

Language

The language in a broadcast must be appropriate to a public medium and generally considered to be acceptable by a mass audience. Coarse or potentially offensive language is generally avoided and if permitted for important dramatic reasons cannot be employed flippantly or exploitatively. Blasphemy and obscenity are not acceptable for broadcast.

Nudity and sexuality

If consonant with prevailing societal standards, used for legitimate dramatic or historical purposes and not perceived as exploiting the body for prurient interests, certain degrees of undress are acceptable.

The depiction of sexual intercourse is unacceptable for broadcast. Scenes or dialogue involving sexually-oriented material necessary for reasons of plot or character development must be presented with good taste and sensitivity and cannot be gratuitous or exploitative.

Characterizations

Creative imperatives of the script will dictate the behavior and mannerisms of all characters. Character portrayals must be carefully crafted and sensitive to current ethnic, religious, sexual and other prominent social concerns and unacceptable stereotypes. Care is also to be exercised when depicting characters subject to physical or mental disabilities to ensure that such persons are not demeaned.

Accuracy and misapprehension

A CBS television program must be what it purports to be.

Programs or scenes containing elements whose technical accuracy is important to maintaining public confidence in the integrity of a profession or institution must strive to be accurate in all material regards. Consultation with qualified advisors is encouraged.

Presentations which could convey the misapprehension that a dramatized or prerecorded event is occurring "live" or in the form of spontaneous news coverage of a contemporary event are not permitted. Use of words such as "bulletin" or devices such as a "horizontal crawl" are unacceptable and reserved solely for the use of CBS News.

In any case where it may be unclear on its face what a broadcast purports to be, appropriate viewer advisories will be considered.

Violence

As a component of human experience, the dramatic depiction of violence is permitted. Here, violence is defined as "the use of physical force against persons, or the articulated, explicit threat of physical force to compel particular behavior on the part of a person." Accidents and incidents of comic violence are not included in this definition. Any depiction of violence must be relevant to plot and/or character development. It should not be gratuitous, excessive or glamorized. Violence should not be used exploitatively to entice or shock an audience. The intensity and frequency of violent incidents should be consciously reviewed to assure adherence to the foregoing standards. The use or portrayals of animals shall conform to accepted standards of humane treatment.

Substance abuse

Character portrayals and scenes depicting the consumption of alcohol, drugs, cigarettes and similar substances must be thoughtfully considered, essential to plot and role development and not glamorized. When the line is crossed between normal, responsible consumption of a particular substance and abuse, the distinction must be clear and the adverse consequences of abuse specifically noted and explored.

CHILDREN AND TELEVISION

Children watch television throughout the day, throughout the week. Parental supervision and interaction is the best means by which to ensure that children do not watch or are not confused or distressed by programs which are intended for an adult audience and which may contain mature themes and scenes. In certain cases CBS will broadcast and include in the promotional material for a particular program, viewer advisories intended to alert parents to the need for special attention.

Programs intended for the child audience are reviewed with special care and, in some areas, according to different and perhaps more rigorous standards:

Role Modeling.—Protagonists, "heroes", should exemplify the most positive elements of social and personal codes of conduct such as honesty, fairness, compassion and respect for authority. Attitudinally, such characters should show respect for important societal institutions, concern for distinguishing right from wrong and commitments to such ideals as justice, ethics and humanity. Characters which represent unacceptable social and personal conduct need not be avoided but must be clearly portrayed as undesirable.

Violence.—Violence should not be portrayed as a socially acceptable means of conflict resolution. It should not be glorified, made to seem fascinating, amusing or palatable. While villains may exhibit some violent behavior, this action should not be imitatable, horrific or extended in its presentation. Acts which carry the potential for violence should be clearly set in the realm of fantasy. Human beings should not be severely harmed or killed.

Jeopardy and Peril.—While a certain amount of jeopardy may be appropriate in a particular program, characters should not be placed in circumstances that provoke excessive or prolonged anxiety, or suggest gratuitous psychological pain. Characters should not be placed in hopeless situations and those in peril should be presented with ways to overcome their predicaments.

Responsible Social Practices.—Whenever appropriate, socially responsible attitudes and practices should be favorably portrayed and reinforced. When socially inappropriate or irresponsible behavior is portrayed, it should be disparaged and discouraged.

Commercialization.—Program content and commercial messages must be clearly distinct. (See CBS Television Network Advertising Guidelines.)

DRAMAS BASED ON FACT

The artistic device of combining elements of fact with elements of fiction to produce a condensed dramatic whole is a long-standing and widely accepted one. It is found in literature, the theater and cinema. It is equally appropriate to television.

There are many program forms which combine elements of fact and fiction. They can be placed along a continuum which begins with pure and unequivocal fact at one end and ends with pure fiction at the other. On this continuum are found programs based on legend, those adapted from specific autobiographies, those based on particular biographies or histories, and, finally, teleplays derived from original research.

A viewer who is aware of what kind of program is being presented is capable of evaluating the program in the light of his or her own knowledge and experience, taking into consideration the professed limitations and idiosyncracies of that program form and the material upon which it is based. Accordingly, the program and its promotional material should represent clearly to the viewer its genre and frame of reference. In some cases, viewer advisories which label or categorize the nature of the program or the material upon which it is based, or present any other information that may be pertinent to a full viewer understanding of the program may be helpful and will be used when appropriate.

Dramas based on fact adapted for television from another published source, and so denominated, must faithfully represent, in all material regards, the plot and characterizations of the original work. The nature of further review by Program Practices will depend upon the type of literary work involved, its subject matter and the background of the author. This review will seek to ensure proper viewer appreciation of the program according to the standards articulated above.

The original television drama based on fact, sometimes referred to as the "docudrama", is a particularly challenging program form. Its material factual components should be accurate and cannot be changed merely to enhance dramatic value. Fictionalized elements consistent with the events being presented may amplify or enhance the story, so long as they do not materially alter or distort history. Any presentation of a significant controversy should be done in a fair and balanced way. To ensure the achievement of these standards and thereby the integrity of this program form, the following guidelines are generally applicable.

Unsubstantiated elements may be included only if they do not distort the material factual elements of the historical record.

Omissions of historical information which materially distort the perception of historical events are not acceptable.

Editing or condensation in the portrayal of historical events should maintain the accuracy or value of those events. Distortions of time, changes in the sequence of events or composite events which materially alter the historical record are to be avoided.

All characters, including composite characters, based on real persons must accurately reflect those persons in reality and their actual roles and behavior in any significant events in which they are portrayed. Thus, in a composite character based on real persons, each of the characteristics and actions ascribed to the composite character(s) must be properly derived from the characteristics and actions of a real person or persons involved in those events. Composite or fictional characters used in roles essential to development of the main plot(s) must be carefully reviewed to ensure that their fictional or representative nature does not undermine in any material way the overall accuracy of the historical events portrayed.

Care should be exercised in the employment of production techniques, such as casting, character and dialogue interpretation which have the potential to alter or distort the historical record.

These guidelines are applicable to all dramas based on fact. Any program project involving very sensitive themes or events which occurred in or are presently surrounded by a highly charged atmosphere or which is to be broadcast in close time proximity to the actual events upon which it is based is to be evaluated with great caution.

THEATRICAL FILMS

Standards for programs created for television are applicable to films originally created for theatrical release and subsequently broadcast on the CBS Television Network. Application of these standards to theatrical films will take into account the frequent inability to make changes for television in the film during its production and the limited ability to excise material after a film is complete without unacceptably altering its nature and creative integrity.

GAME SHOWS

CBS has adopted and continuously refines rules and procedures to ensure that game shows are conducted honestly, fairly and as they appear to the public. These procedures guard against contestant access to information which could jeopardize the fairness and integrity of the game. Steps are taken to ensure that no contestant is placed in advantageous or disadvantageous circumstances outside the game competition itself. Disruptions that necessitate editing of the broadcast must be disclosed. All programs must conform to Sections 317, 507 and 508 of the Communications Act of 1934.

PROMOTIONAL MATERIALS

All promotional material must accurately and tastefully reflect the content of the program to which it refers. Program material not cleared for broadcast cannot be included in the promotional material for that program. Certain elements, while acceptable in the context of the program, may not be suitable for inclusion in promotional materials. On-air promotion will be scheduled to ensure that it is appropriate to the program in which it is placed.

PROCEDURES

Selection or creation of entertainment programs for broadcast on the CBS Television Network is the responsibility of the CBS Entertainment Division. Some programs are wholly-produced by the Division. Most programs are produced for the Division by independent producers and production companies and licensed to CBS for telecast. The Program Practices Department reviews all of these programs for compliance with our Program Standards. Program Practices is not a part of the CBS Entertainment Division or the CBS Television Network but a completely separate and independent staff function of the CBS/Broadcast Group.

A television program begins with a spark of imagination in the mind of its creator. It takes form over a period of time through the collaboration of many people. Program Practices editors are involved in this process from the very outset and follow a program through all stages of its maturation to final approval of the completed project.

In many cases, the CBS Program Standards are clear and easily applied by the producers themselves with minimal guidance from our editors. In other cases—those involving novel themes or particularly sensitive subjects or program elements—more complex and sophisticated judgments must be made about the applicability of and compliance with the standards. Here, the involvement of Program Practices editors will be more extensive. Thus, the timing and extent of program review is determined on a program-by-program basis.

Generally, an editor's observations on program compliance are offered at the concept, outline, script, rough-cut and final cut stages. At the script stage, an editor will issue detailed, often page-by-page, scene-by-scene or line-by-line, notes. Such notes might range from requested dialogue or scene staging changes to directorial cautions on the execution of a particular scene. Often alternative approaches to problem areas are discussed with the creative team. This interaction between the

Program Practices editor and the creative team continues through to the program's completion.

When advisable, qualified experts may be consulted to provide the information necessary to ensure accurate or appropriate portrayals. This is particularly true in the area of children's television where child psychologists are frequently consulted.

Original dramas based on fact are a unique and challenging program form and review procedures are structured accordingly. Most are produced by independent producers outside of CBS. The producer is expected to undertake extensive and reliable research into the factual elements of the drama and should have the ability and resources to do so. In applying the original drama based on fact standards, Program Practices will test the producer's research through an evaluation of that research and independent cross-checking, at times involving original research by Program Practices and, when appropriate, specifically including personal interviews of real persons portrayed in the program. The nature and magnitude of original CBS research and the process of factual verification will vary from project to project. Projects will also be reviewed by the CBS Law Department and the nature and extent of that review will be tailored to the particular program.

POSTSCRIPT

As noted at the outset, television is a dynamic medium. The PROGRAM STANDARDS articulated here express the principles embodied in and the standards to which programs broadcast on the CBS Television Network are held. But these standards cannot be immutable. For the ultimate principle to which we subscribe is that the viewer and society at large set the standards of acceptability. As cultural and social views change over time we must be prepared to respond.

Chairman ROTH. At least to me it would seem very important that the producers and others in the shows know exactly where the networks stand.

Let me ask this question: If you buy a movie which has some, shall we call them gratuitous dope scenes that show the use of drugs without any negative consequences, would that movie be shown at any time on your network without deletion? What would your policy be?

Mr. SCHNEIDER. There is a practice in which I can speak for each of the networks, every theatrical motion picture that is purchased is subject to broadcast standards approval. We do edit—for example, in "Poltergeist," which will be shown very shortly, we have shortened a scene where the main character is smoking marijuana; in "American Gigolo," we deleted two sequences of people snorting cocaine.

We do take those out and have the right to edit all pictures in terms of our standards and practices policies.

Mr. LEAHY. That same practice is at CBS. Careful not to destroy the storyline completely, it is executed.

Mr. SEGELSTEIN. When a motion picture package is brought to a network, it is pretty clear there are some movies which might be not acceptable. If they can't be edited satisfactorily, those pictures don't appear on the network.

Chairman ROTH. Mr. Leahy, could I ask you one question? I understand that on January 19, 1985, CBS aired during prime time the movie "9 to 5" at 9 p.m. I don't know if you are familiar with that. CBS originally aired the movie prime time on a Sunday February 28, 1983. I haven't seen it, but I am told the movie has at least one extensive scene depicting gratuitous drug use. So if it is your standard not to show them, was this in breach of that standard?

Mr. LEAHY. I believe the scene you were referring to had something to do with a creation of a fantasy episode and marijuana was used to create that fantasy episode. That fantasy episode was important to the storyline of that film. My guess is it would have destroyed the logical progression of the story if you eliminated that particular sequence.

If it were made for television, I suspect we might have used other ways of creating the fantasy.

Chairman ROTH. I guess what concerns me is that the exception doesn't swallow the whole. For example, in the case of ABC on drug use and abuse, the standard says:

> Abuse of illegal drugs shall not be encouraged or shown as socially acceptable or desirable. When depicted, such use must be consistent with and reasonably related to plot and character development.

It seems to me as one who has no experience in this area, that that language is broad enough that you could almost say in any story—not any, that is an exaggeration. There are many situations where the use of drugs without negative consequences was necessary for the plot. Isn't that a pretty big loophole or is it?

Mr. SCHNEIDER. It is not intended as a loophole. It is intended to deal with the problem of balancing creativity and creative rights with those of the standards and practices, responsibilities of bringing motion pictures to the home.

I think there are several aspects some of which Larry Stewart touched on. I see my good friend Paul Newman there, and he and I have battled over contextual pieces and where it belongs, or does not belong in the program, and the aspect and reasons why it ought to be contained and what the final thematic statement of that program is saying.

I think those are the kinds of things we are taking into consideration in making certain evaluations, subjective judgments. The key is that our objective is not to glamorize the use of drugs or to encourage its use.

Chairman ROTH. Let me ask you, you have heard some earlier testimony about the desirability of including a rating on movies that would indicate that there is drug abuse or alcohol abuse. Would you care to comment on the desirability of that approach?

Mr. SCHNEIDER. I think it would be improper. Mr. Stewart again addressed himself to that in terms of the 3,000 hours of television programming that we do. I think the effort——

Chairman ROTH [interposing]. I am sorry. I meant with respect to movies.

Mr. SCHNEIDER. Motion pictures do have that rating system, and I think that is within the prerogative of the motion picture system.

Chairman ROTH. As I understand it, what Mr. Stewart was proposing is that there be either a new rating or a lower rating where there was drug abuse or alcohol abuse. Would you favor including that additional element in rating the drug abuse?

Mr. SCHNEIDER. I am going to respectfully decline comment on that and leave that to Messrs. Valenti and Heffner whose experience in the motion picture area in terms of the basis for making ratings is superior to mine.

Chairman ROTH. Do you depend on them entirely, or do the movies still have——

Mr. **Schneider** [interposing]. The movies still have to meet our requirements and we do the editing and make our judgments solely in terms of our own standards and appropriateness and there will be occasions when we will use an advisory or disclaimer depending upon the theme.

We think it is most significant as we have done in the past in certain of our movies. For example, to add a disclaimer which says, "Tonight's film deals with the life of a male prostitute and contains reference to sexuality and frank material." And we also add that parental discretion is advised.

I think we go a little further with the ratings system where we feel that particular programs or motion pictures require information to the viewer in order to make a reasonable judgment.

Chairman **Roth**. Mr. Leahy.

Mr. **Leahy**. I also agree. I think our standards effect the same results you would be looking for.

Current standards and practices, in effect, give you the result, I think, that same rating system would accomplish.

Chairman **Roth**. Mr. Segelstein.

Mr. **Segelstein**. I heard Mr. Stewart for the first time this morning. I don't know what the pros and cons of such a problem are. I don't think I can answer as to whether the motion picture industry should revisit its rating system. Perhaps it shouldn't. I really haven't thought about it at all until he expressed it. I am not sure I know the answer. It would not, whatever the rating system is, have any effect on the kind of pictures and the editing process of those same films when they get to television.

So it may be a theatrical value for the box office, but not for television.

Chairman **Roth**. We have witnessed a number of excellent public service announcements. Could I ask this question: Does the network determine at what time those are shown with respect to your individual stations, or how does that work? How do you ensure that it is seen at a time where it will do the greatest benefit for the audience you are trying to reach, or is that left up to the various stations?

Mr. **Segelstein**. The answer is yes and no. There are public service announcements that appear, if you will, within the network schedule and to that extent, the network has control over when they appear—daytime, prime time, the like—and there are other announcements that either the network services its affiliates or, for that matter, the Advertising Council public service announcement system provides to affiliates and independent stations.

And they in their own discretion schedule them as they see fit. There was a reference this morning to some problem as to how they are scheduled. I think the people who do the scheduling at the stations—advertising and promotion people—do have some knowledge of the viewing patterns in a media sense. An advertising agency might place its commercial; they do have that knowledge and they try to fit the right spots into the right holes.

Chairman **Roth**. I certainly would hope that is the situation. At the same time, I suppose prime time is the most expensive time so that the tendency at least commercially might be to show it at other times. Does the network try to give any guidance in these areas?

Mr. **Leahy**. I would think that we would all like to increase public service exposures in prime time. It is really the toughest of all areas. But I think the level of frequency and the amount of exposure given to a cause in the period of 1 month when there are sometimes 1,400 announcements, in effect, gives total penetration even without the dominance of prime time working for you. So you can achieve your result in other ways, although I would share with you that we are always working to increase the prime-time exposure.

[Further information relating to the above follows:]

CBS/Broadcast Group,
New York, NY, February 1, 1985.

Mr. Charles Morley,
Chief Investigator, U.S. Senate Subcommittee on Investigations, Senate Russell Building, Washington, DC.

Dear Mr. Morley: In accordance with our telephone conversation, I hope that the following provides the information you wish.

The total number of drug-related public service announcements made available on CBS Television Network facilities for the years 1981 through 1984 is:

Daypart	1984	1983	1982	1981
Daytime	56	48	18	14
Nighttime	149	29	72	80
Children's programs	9	1	2	—
Total	214	78	92	94

These announcements came from one organization, HHS/National Institute of Drug Abuse, and were furnished through the Advertising Council. With the increased awareness of the drug problem, the rotation of these announcements within our public service scheduling during 1984 was increased considerably over and above the Ad Council rotation. Additional drug-related public service announcements have been received from the American Lung Association and Kiwanis International Foundation.

Since the public service announcements scheduled on our air are provided by public service organizations, certain guidelines and criteria are applied in evaluating those organizations acceptable for public service time on our facilities. Attached is a copy of our Guideline and the Request For Information by which all public service organizations are reviewed, as well as scripts/photoboards of all drug-related messages being rotated within our public service scheduling as of this date.

If you have any questions or if there is any further information you might need, please do not hesitate to call me.

Sincerely,

Alice M. Henderson.

Chairman **Roth**. Do you have any idea how much in dollars the three networks have contributed by broadcasting public service announcements?

Mr. **Leahy**. It's a staggering figure. I know the substance abuse is something in the $10 million range alone.

Chairman **Roth**. Annually?

Mr. **Leahy**. Yes, sir.

Chairman **Roth**. By all three networks?

Mr. **Leahy**. No; I am just talking about CBS. That may be inaccurate. I would have to double check.

Mr. **Schneider**. We are conducting a campaign on "Don't Drink and Drive" twice in the evening in prime time. We are running 5-second public service announcements with that message. We do not attribute dollar values to it because that varies from market to market.

Mr. **Segelstein**. I really should know something close to an answer to your question because I am also a member of the board of directors of the Advertising Council, which is in the business of servicing public service announcements and of trying to measure their dollar value. I'm afraid I simply don't have that number. Perhaps we can ask the Ad Council to send you that information.

Chairman **Roth**. I would appreciate if you would.

I will ask one more question and then defer to Senator Nunn. I guess this is directed at you, Mr. Leahy, and that is on the so-called hotline tags.

Mr. **Leahy**. Yes, sir.

Chairman **Roth**. Is it my understanding that your network has some reservations about using them? If so, I was wondering what the basis of that was?

Mr. **Leahy**. I will be glad to address that. Your earlier question, apparently there is information in the house, total public service dollar figure was in the neighborhood of $193 million. That is for all public service announcements in the year 1984.

Chairman **Roth**. For your network?

Mr. **Leahy**. Yes.

Chairman **Roth**. That is even a lot of money up here.

Mr. **Leahy**. Our history has been that when you put an 800 number on national television, the chances for gridlock, for telephone gridlock, are substantial and the overload in response to that particular message could be larger than any operation is capable of handling. So that our preference is to work with our affiliated stations and allow them to place their local numbers on the screen where the controls are closer to home and the amount of response is more manageable. Most important, if help is really needed and that cry for pain is loud and serious, there is a way of getting help to that individual when you are talking about a neighborhood service that is available and willing and able.

Chairman **Roth**. Is there any concern—I ask this not in criticism—is there any concern of possible legal liability?

Mr. **Leahy**. When we work with third parties, we assure ourselves that the third parties are legitimate and capable because there would be a major problem in getting involved with somebody who is not capable of following through. Then, all your good work boomerangs on you and causes more problems than you originally had.

So we work very hard to assure ourselves that we are dealing with capable professional people. And our affiliates, when they work with third parties, as would be the case in such a situation as "Not My Kid," must assure themselves they are dealing with people that, indeed, can deliver the help they intend to deliver.

Chairman **Roth**. Senator Nunn.

Senator **Nunn**. Thank you, Mr. Chairman. I want to thank all our witnesses for being here today. I know the time is running late, and I will make my questions brief, but very seldom do we in the

Congress have a chance to quiz three major networks. It is very hard to pass up a lengthy set of questions, but I will refrain from doing so.

Family hour, what happened to that?

Mr. **Schneider**. Could I—go ahead, Tom.

Mr. **Segelstein**. It has a strange history. A lawsuit was filed against the networks by the producers—not the caucus. Was it Norman Lear? And he won.

Senator **Nunn**. Who was that?

Mr. **Segelstein**. Norman Lear, Embassy Productions, a well-known producer who sued to prevent the family hour from going—I may be the only nonlawyer in the room so I can't help you, but I do remember——

Senator **Nunn** [interposing]. Do you remember what the grounds of the lawsuit were?

Mr. **Schneider**. It was on first amendment grounds. It went into the Federal Court in California before Judge Ferguson. That decision was remanded on appeal to the FCC to determine whether or not State action was involved and if I recall, FCC reviewed the practices of then Commissioner Wiley and I'm not sure of a final resolution of that, but at the moment, I think the rendered decision has remained dormant.

Following that practice of the family viewing hour, and aside from the legal ramification, a great deal has happened in the industry in terms of the availability of other services in multiple distribution outlets. Cable, VCR's, direct satellite broadcasting, and I think while—and speaking for ABC—we as broadcasters take into consideration the demographics of the audience between 8 and 9 o'clock, during which family viewing hour applied, I can tell you from a standard practice point of view, we still look carefully at the kind of programming that goes into 8 and 9 o'clock respecting the fact that independently we look at the question of who is viewing at that time, what our responsibilities are in terms of family watching together and the kind of programming that goes on during those time periods.

Senator **Nunn**. Could you get your lawyer just to furnish to us a little summary of the legal status of that, what was the final result?

Mr. **Schneider**. Be happy to.

[The information received subsequent to the hearing follows:]

American Broadcasting Companies, Inc.,
New York, NY, April 12, 1985.

Hon. William V. Roth, Jr.,
Chairman, Permanent Subcommittee on Investigations,
U. S. Senate,
Washington, DC.

Dear Mr. Chairman: This is in reply to your letter of April 2nd regarding the March 20th hearing before the Senate Permanent Subcommittee on Investigations on the role of the entertainment industry in the deglamorization of drugs. I, too, am pleased with ABC's progress in the campaign to combat drug abuse.

The family viewing hour cases, to which you refer, were filed in 1975 by the Writers Guild and an independent producer, Tandem Productions, against the three television networks, the National Association of Broadcasters, the Federal Communications Commission and each of the FCC's Commissioners. See *Writers Guild of America West, Inc. et al.* v. *FCC et al.*, 423 F. Supp. 1064 (C.D. Cal. 1976), 609 Fed. 2nd 355 (9th Cir. 1979). The suits alleged that the three networks and the NAB were coerced by the FCC to adopt and implement the family viewing hour in violation of the First Amendment to the Constitution and Section I of the Sherman Act. The Sherman Act antitrust claims were stayed and the case was tried on First Amendment grounds only. In 1976, the United States District Court for the Central District of California declared the family viewing hour to be a violation of the First Amendment. In 1979, the United States Court of Appeals for the Ninth Circuit reversed on jurisdictional grounds and ordered that the claims against the government defendants be referred to the FCC and the claims against the private defendants be held in abeyance pending the FCC proceedings. In 1983, the FCC concluded that the actions which formed the basis of the complaints against the FCC defendants were neither unlawful nor improper and that the NAB's family viewing policy was not the result of coercion by the Commission. Thereafter, the court cases were settled and dismissed without further judicial rulings.

As I indicated in my testimony, the available information regarding public service announcements is limited. For example, we do not know the extent to which many of the public service announcements broadcast by the ABC Television Network are actually broadcast by an affiliated station, because of the station's commitment for the time period involved. At the same time, we certainly agree it would be valuable to have more information concerning the impact of PSA's in this area. To that end, as part of our participation in the Department of Justice sponsored National Partnership to Prevent Alcohol and Drug Abuse Among Youth, we are encouraging the funding of a research project to review and evaluate the effectiveness of PSA campaigns. We have further urged that any PSA's created by the Partnership be field-tested to ensure that they reach the target audience and have the desired impact.

I hope you and the Sub-committee will find this information of assistance.

Sincerely,

ALFRED R. SCHNEIDER,
Vice President Policy and Standards.

Senator NUNN. Ms. Newman made three or four suggestions. Can I get you to react to them? One, and I will try to summarize it according to her, it might be advisable to set up a more formal and accessible community affairs department within each network. I think you heard the rest of that. I won't repeat it. Could you react to that, each of you?

Mr. SEGELSTEIN. We do, and it does exist, and it is an outreach situation all the time. We have special interest meetings, and I have attended them, and so they are not a well-kept secret. Our staff are in contact with organizations. Their job is to listen to organizations, not to hide from them. We had two meetings, I recall, last year. One in the east and one in the west. They were attended by what we call "special interest groups", people whose points of view range from the Girl Scouts to the AFL-CIO, National Council of Negro Women to the gay activists, and all had their say. Two of those were done; one east, one west.

The previous year we did one with a very large group—native Americans, congressional wives—one up in Princeton on values, so that a lot of that is happening and has been happening for some period of time.

Mr. LEAHY. I have to tell you if somebody wants to get their hands on me, they have no trouble, so I don't think we are not accessible. We are very accessible. In addition to what happens on the network level; at the local level, which is really the face of the network to the community, stations have large community affairs departments, and, indeed, spend a great deal of time ascertaining the needs of the community. So that the network speaks to a community through its affiliate, and I think that dialog is rather effective.

Mr. SCHNEIDER. Same thing applies at ABC. There is a community affairs office. Jane Paley is the operator. The door is open all the time. She works closely with the affiliated stations. She is the one who determined the hotlines were used, "Something About Amelia," which dealt with incest, and "Surviving," a recent program dealing with suicide. She brought to the table a psychologist in the medical field to help us in that program.

Senator NUNN. You all believe you are doing satisfactorily in that area?

Mr. LEAHY. I would just say we are always trying to improve, Senator, but I think there is accessibility, and there is dialog.

Senator NUNN. Point No. 2 she made, quoting, "if all shows falling into the episodic format were to do one show a year on chemical dependency, awareness of the problem and possible solutions could be aired, the plot line could stress nonchemical coping skills and improve positive role models."

Could you react to that?

Mr. SEGELSTEIN. I have no negative reaction to it. I don't know whether if you actually took a count of the shows that are attached to my statement, whether you would find fundamentally if it is not every program over the 22 hours of prime time, then it is close to it. Some I think perhaps might not be appropriate or there is a creative process in which the producer and the editors may choose to do it, compared to other things.

But on a formalized basis, I don't think it is necessary. I paid some attention to what Jerry McRaney said. You can get too heavy handed about it to where kids will tune out or adults will tune out. So where it is done, it has to be done well. It cannot be just ramrodded into every episode and every program, but if it could be done well, I see no reason why it shouldn't be.

Mr. LEAHY. Mr. McRaney is a multifaceted performer, and we support and encourage his enthusiasm on substance abuse. I would feel reluctant to legislate that enthusiasm on any creative process. I don't think it would be effective without the compassion and commitment you saw in Mr. McRaney's testimony. It wouldn't come across as effectively as it did.

Senator NUNN. When you say "legislate," you are not talking in reference——

Mr. LEAHY [interposing]. I am talking about the network—the network imposing it on the creative community.

Senator NUNN. Thank you.

Mr. SCHNEIDER. I think the best thing that the Scott Newman Foundation can do is their award program. Quite frankly, I don't think we can find ourselves practically in the position of responding—we deal with 250 special interest groups a year with many varied concerns. I don't want to set a priority in terms of which is more serious than others. I think if you look at the schedules of the networks, you will find that there are throughout the year a number of programs dealing with the issue, and I think that is where it has to stay.

Senator NUNN. The third suggestion Senator Roth already covered in part, but it relates to the times of running public service ads. Do you have any feeling about whether this would be the proper subject of either legislation or governmental-type action? Or do you believe the networks themselves should keep a close monitoring of this? Are you satisfied with the amount of exposure? It seems to me—I don't know what the target group is here—my general feeling, based on testimony we have heard, not just today but over the years, is that this is a pretty young audience you are aiming for.

For instance, I believe it was ABC, Mr. Schneider, that showed on your drug abuse spots for 1984, that you had four prime time out of 77 total with 21 morning, 21 daytime and 35 late night. The real question is, are you reaching the young audience with those ads? Are you putting these ads in periods of time when it is very nonlucrative to the networks and to the affiliates and, therefore, missing the audience?

Mr. **Schneider**. It really does not involve itself in economics although the end is that you can certainly make that determination. The scheduling of public service announcements are determined by a separate office outside of the sales or programming department, and they are usually scheduled in several ways.

One, the attempt to reach a particular audience as by reason of the PSA. Two, whether or not there was room in that program, both in terms of some programs running short and the time that is available for a public service announcement. It is left to the local station as to make that determination as to that particular PSA. We can insert, as we have done with the "don't drink and drive," take five seconds out of a particular area of the program format and have a special program as we have done in the past with encouraging families to watch programmings together and from time to time various efforts are directed toward that kind of activity.

There is no question prime time is less accessible than other day parts with respect to drug abuse PSA's. We have tried in the early Saturday morning children's programs to design special 3-minute segments of a particular program to deal with the issue in a little more depth than a 30-second spot. There are a number of PSA's.

A number of years ago, they did not direct themselves to peer approach, as I think some have done here, which are very good. We found that youngsters were feeling that they were being talked down to by some of the PSA's, and we found they were not the appropriate ones. With respect to the partnership on alcohol abuse, we have suggested a research project that might undertake to find what are the appropriate PSA's.

Senator **Nunn**. Mr. Leahy?

Mr. **Leahy**. The only thing I would like to add to that is the perception of what the viewer sees. That is, the basic skeleton network schedule on top of which the local station inserts its PSA commitment. In our collective homes, we will see a different number of PSA's in different places, which are the combination of both network and local. So it will increase from a——

Senator **Nunn** [interposing]. I know advertisers, companies, do a penetrating audience survey when they place their millions of dollars in advertising; they know what audience they are going for; they know age groups; they know times; they know who is watching. I know that is how you sell your programs.

Has anybody for any of your networks done that, to take a look at what you really are doing with your public service announcements, what audience you are penetrating? Have you done a correlation like you do on your normal advertising?

Mr. **Leahy**. I would hope, and I believe, the strategy is in place. Whether we analyze it to the extent you are discussing, Senator, I don't know, but clearly the audience composition is known and the PSA has a desired audience. And I would hope they are marrying both the desired audience and the composition.

Senator **Nunn**. Where would we find that out? Could somebody find that out for us?

Mr. **Leahy**. I could find out from CBS.

Senator **Nunn**. Would you mind each of you submitting a brief letter back as to whether that has been done and, if so, the results?

[The letters referred to follow:]

CBS/BROADCAST GROUP
CBS Inc., 51 West 52 Street
New York, New York 10019
(212) 975-2861
Thomas F. Leahy
Executive Vice President
CBS Entertainment
CBS Television Network

PERM. SUBCOMMITTEE
RECEIVED
APR 19 1985
ON INVESTIGATIONS

Dear Mr. Chairman:

April 17, 1985

Thank you for your letter of April 2 and your warm expression of support. Once again, please permit me, on behalf of CBS, to express my gratitude for the opportunity to share with the Subcommittee some of the highlights of our recent efforts toward the deglamorization of drugs as well as other activities which have served to inform the audiences of the CBS Television Network of the dangers inherent in substance abuse and the resources available to assist victims of drug and alcohol-related problems and their families.

In response to your inquiry as to whether Public Service Announcements scheduled on the CBS Television Network were reaching the target audience, adolescents and young adults, CBS Audience Research has undertaken a study of the month of January, 1985. During that month, PSA's dealing with drunk or drugged driving, alcoholism and substance abuse were scheduled on behalf of the following organizations:

American Academy of Pediatrics
National Council on Alcoholism
National Institute on Drug Abuse
National Safety Council
S.A.D.D. Students Against Driving Drunk
U.S. Department of Transportation

Based on published A.C. Nielsen Company data, an analysis was made of the potential audiences for the 98 such announcements made available to our affiliates in Januray. If all of these PSA's were carried by the stations which cleared the program in which they were placed, estimated total audience impressions were:

	Households	Adults 18+	Teens 12-17	Children 2-11
Gross Rating Points (GRP'S)	436.1	250.5	104.0	68.1
Gross Audience Impressions (in millions)	370.22	421.97	21.91	22.38

CBS/Broadcast Group: CBS Television Network,
CBS Entertainment, CBS Sports, CBS News, CBS Television Stations, CBS Radio,
CBS Theatrical Films, CBS Operations and Engineering

Gross Rating Points represent the sum of ratings for all programs in which the 98 PSAs appeared, each rating point being equal to one percent of the universe--television households, adults, teens, etc. Gross Audience Impressions convert Gross Rating Points into millions of households or audience members.

You have also asked for a summary of the so-called "family viewing " case, Writer's Guild of America, West, Inc. et al. v. American Broadcasting Companies, Inc. et al.

This action was brought in 1975 in the U.S. District Court for the Central District of California . It alleges, inter alia, that the adoption and application of the Family Viewing amendment to the NAB Code violated the First Amendment.

The Family Viewing amendment to the NAB Code stated, in pertinent part:

> "Entertainment programming innappropriate for viewing by a general family audience should not be broadcast during the first hour of network entertainment programming in prime time and in the immediately preceding hour."

The plaintiffs in this case were:

Larry Gelbart
Susan Harris
Norman Lear
William Persky
Paul J. Witt
Danny Arnold
Allan P. Burns
Samuel Denoff
Edwin Boyd Weinberger
Writers Guild of America, West
Directors Guild of America, Inc.
Screen Actors Guild, Inc.
Concept Plus II Productions
Tandem Productions, Inc.

The defendents were ABC, NBC, CBS, the NAB and the FCC.

Each complaint in this case sought declaratory and injunctive relief against the private defendants on both First Amendment and antitrust grounds, and against the government defendants on First Amendment and Administrative Procedure Act theories.

In November 1976, after extensive discovery and a lengthy trial, the District Court held that the FCC had violated both the First Amendment and the Administrative Procedure Act, and that the network defendants and the NAB were liable for violations of the First Amendment for conspiring with the FCC to adopt the family viewing policy and to enforce it against each other and other FCC licensees.

Defendants appealed and in November 1979, the Ninth Circuit Court of Appeals reversed the 1976 District Court decision that the "family viewing" policy was a violation by the FCC, the NAB and the three networks of the First Amendment rights of program writers and producers. The Appellate Court said that, before proceeding in the District Court, the plaintiffs were required to submit to the FCC itself their charge that the actions of the FCC went beyond legitimate "jawboning." The U.S. Supreme Court denied plaintiffs' request for review.

In March 1981, in accordance with the Ninth Circuit's decision, the District Court ordered plaintiffs' claims against the government defendants referred to the FCC. After reviewing the facts of the case, the FCC, in September 1983, ruled that the FCC did not act improperly in "jawboning" the networks to implement the Family Viewing Rule.

In September 1984, the parties entered into a settlement regarding the issues remaining before the District Court. The case was dismissed by stipulation. As part of the settlement, the parties agreed to keep the settlement terms confidential.

Please be assured that we stand ready to provide any further clarification the Subcommittee requires on these materials.

Very truly yours,

The Honorable William V. Roth Jr., Chairman,
Senate Permanent Subcommittee on Investigations,
Committee on Governmental Affairs,
United States Senate,
Washington, D.C. 20510

cc Mr. Robert A. McConnell

National Broadcasting Company, Inc.
1825 K Street, N.W.
Washington, D.C. 20006 202-833-3600

Robert D. Hynes, Jr.
Vice President, Washington

Received by
Subcommittee on Investigations
JUL 19 1985

July 19, 1985

The Honorable William Roth
Chairman
Permanent Subcommittee on Investigations
United States Senate
100 Russell Senate Office Building
Washington, D. C. 20510

Dear Senator Roth:

This letter is intended to supplement the testimony of Mr. Irwin Segelstein, Vice Chairman of the National Broadcasting Company, Inc., which was presented during hearings before your Subcommittee March 20, 1985.

In your followup letter to Mr. Segelstein, you asked for a report on the family viewing hour lawsuit, and any available information about whether public service announcements are reaching and having any measurable impact on the target audience (adolescents and young adults).

Regarding the family viewing hour request, it is our understanding that the witness from ABC, Inc., agreed to furnish that report.

Regarding your second request, NBC first conducted a review of the available research in order to determine whether any of that research considered the possible impact of anti-drug abuse programming on the attitudes and behavior of young persons. We found no studies or surveys focusing on that relationship.

We then decided to take a survey of our five owned television stations*/ in order to identify the number of anti-drug abuse messages broadcast during a fixed period of time, and to calculate the reach of those messages to particular viewer groups. We chose the period January 1 to May 31, 1985, for this survey.

The anti-drug and alcohol abuse messages included in this survey were produced or inspired by such organizations as the National Federation of Parents for a Drug Free Youth, Alcoholics Anonymous, Students Against Driving Drunk, Mothers Against Drunk Driving, National Parent-Teachers Association, National Institute on Drug Abuse, U.S. Department of Transportation, and the National Highway Traffic Safety Administration. In addition, some of these messages consisted of station editorials and replies on the subject of substance abuse.

There are two attachments to this letter. The first attachment covers the gross, or total, impressions for each NBC-owned station (listed by city of license) directed at children, teenagers, and adults (ages 18 to 34).

To demonstrate how to read this chart, take the statistics for our station in Washington, D. C. That station broadcast 899 messages during the survey period, generating 742,000 impressions to teenagers. These messages did not necessarily reach 742,000 individual teenagers. Rather, this number represents the total impressions made on those teenagers who viewed one or more of these messages.

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*/ NBC owns and operates five television stations: WNBC-TV, New York; WMAQ-TV, Chicago; KNBC, Los Angeles; WRC-TV, Washington, D. C.; WKYC-TV, Cleveland. These five stations together have the potential to reach approximately 20% of the nation's television households.

The second attachment covers total survey universe estimates. Simply put, this chart lists the number of persons in each viewer group residing in the local service area for that station. For example, there are 729,000 teenagers living in the area served by our Washington station.

Reading the two charts together, for our Washington station, there were 742,000 impressions made to a potential teenage audience of 729,000 teenagers, for an average frequency of one message per teenager. For our stations in Chicago, Los Angeles and Cleveland, our anti-abuse messages reached teenagers with much greater frequency than one impression per person.

Beyond this survey, it is impossible for us to measure program impact, if that term is defined as the extent to which viewers are influenced by these messages. Suffice it so say that we hope these messages inform, sensitize and in some cases warn our viewers about the dangers of substance abuse. Furthermore, we believe this survey of our owned stations further demonstrates NBC's commitment to the fight against abuse.

I hope you find this letter responsive to your inquiries.

Sincerely,

Robert Hynes, Jr.

RDHJr:alh

Attachments (2)

SUBSTANCE ABUSE PSA'S - (January - May 1985)
GROSS IMPRESSIONS
NBC OWNED TELEVISION STATIONS

JAN - MAY	# PSA's	TEENS (12-17)	ADULTS (18-34)	CHILDREN (2-11)	TOTAL
NEW YORK	(918)	1,256,000	5,349,000	1,720,000	8,325,000
CHICAGO	(548)	3,281,000	10,360,000	6,459,000	20,100,000
LOS ANGELES	(585)	5,858,000	24,336,000	10,406,000	40,600,000
WASHINGTON	(899)	742,000	2,571,000	1,254,000	4,567,000
CLEVELAND	(945)	2,671,000	9,885,000	2,582,000	15,138,000
TOTAL 5 MARKET		13,808,000	52,501,000	22,421,000	88,730,000

Source: NY, Chi., LA, Wash. NSI
Cleveland ARB

TSA UNIVERSE ESTIMATES

	TEENS (12-17)	ADULTS (18-34)	CHILDREN (2-11)
NEW YORK	2,013,000	6,121,000	2,851,000
CHICAGO	995,000	3,154,000	1,555,000
LOS ANGELES	1,246,000	4,484,000	2,019,000
WASHINGTON	729,000	2,350,000	1,038,000
CLEVELAND	878,000	2,745,500	1,317,600
TOTAL	5,861,000	18,854,500	8,780,000

Source: NY, Chi., LA, Wash. NSI
Cleveland ARB

Mr. Segelstein. We can do that. I do not know the answer to the question you are asking because there are not as many spots in prime time as there are in the early morning show or late night show, but I doubt you would see, for example, a children's spot late at night to the extent it may be a mismatched audience, as you suggested.

I would hate to let this pass without going back to the point with respect to the problem we are talking about here today. There are programs dealing with it, as you saw in "Different Strokes," the one Mrs. Reagan appeared on, and other such programs so that absent PSA's does not mean messages are not being sent at all during prime time.

In fact, to some extent, those messages are better, more meaningful, more effective when contained within programs, such as "A Highway to Heaven," 8 o'clock Wednesday, the new Michael Landon show.

In early evening when the young people are there, they are not without some kind of message.

Senator Nunn. I would agree with that. I think the more you can put that in the early programming, which is one of the suggestions, the better off we all will be. If you could let me know whether there is such analysis and, if so, what it would be. Thank you, Mr. Chairman.

Chairman Roth. Mr. Segelstein, we had gotten the impression that PSA's were only used in times that were available and not been sold; is that correct or incorrect? So there would be less time available?

Mr. Segelstein. No. Networks provide or they schedule at NBC a number of spots that are carved out for PSA's. They are not sold or unsold spots. They are prepared and provided for public service announcements, and we see them all the time. You have seen the most recent barrage, I think heavy, during the question of the famine in Ethiopia where you saw PSA's quite clearly. Those were regularly scheduled spots.

There are some public service announcements that the networks send out to their affiliates where they may be covered by a commercial if the spot is sold out. Where there is no sale, a public service announcement plays to the local community. For example, in the "Today" show where network advertising appears, we send public service announcements out during the local advertising breaks and many stations play them and many replace them with commercials.

I could not, for example, tell you the incidence of playing versus covering in the local stations. Each of them makes their own choice. That is why there is some confusion as to whether they are replaced.

Mr. Schneider. Let me add something to it. I think there are three different aspects to public service announcements. There are those we schedule on the network in which there is a rotation going on in cooperation with the Ad Council and with other independent groups who submit public service announcements to the networks for inclusion in network programs. Those are usually contained in some kind of spots which are unsold, in other times where there may be a shortage in a particular program that has been supplied by a producer, will place in connection with a certain campaign. Those spots may be accepted by a local station or may be covered by a local station, either with its own selection or public service announcements or commercial at their discretion.

There are also spots which are scheduled and placed within a network program; for example, we were on a priority for "get out the vote." ABC had its own campaign to see if we could raise voter registration, voter participation just before this past election, and we scheduled within our network with cooperation of our affiliates and own stations and particular schedules, as we have done with drunk driving. You have various programs and priorities which take place from time to time dictating a public service.

The dangerous thing you can do with programs is there are a number of special interest groups, each thinking that their particular problem is the most important and you must obtain a certain——

Senator NUNN [interposing]. We see that occasionally around here.

Chairman ROTH. I don't want to bring this to a close, but it is 2 o'clock. Let me make one comment, if I might, on special interest. As Sam Nunn said, we are well aware of that. On the other hand, I have to say in all candor, I look upon drug abuse and alcohol abuse in a little different category than at least what we here on the Hill call "special interest."

Mr. SCHNEIDER. I do, too, Senator.

Chairman ROTH. Let me put it this way: We appreciate what the networks are doing, but like all constituents, we would like you to do more. We think this is a key problem. We think the television is a factor and has an impact on this problem, while it certainly is not the only factor, it is a very important one, and so I would hope that all three networks would review and help us——

Mr. LEAHY. [interposing]. Just on that one point, I forgot to mention, in the prime time aspect of public service, during the holiday weekend, periods, both at Christmas and New Year's last year, we followed every show in prime time with voice over drunk driving messages for that 3-day period. We did use prime time very effectively during a special period.

Chairman ROTH. Let me in closing these hearings just say the bottom line, I hope you all three have enough influence to make these entire hearings a public service announcement.

I think Mr. Rinzel has something.

Mr. RINZEL. I just wanted to submit for the record, Mr. Chairman, if there is no objection, a letter from MTV Networks, Inc., which sets forth its programming guidelines relating to drug abuse and some accompanying materials.

[The material referred to follows:]

MTV NETWORKS INC.

Michele Vonfeld
Vice President
Program Standards and Public Responsibility

March 14, 1985

Mr. Dan Rinzel
Staff Director
Permanent Subcommittee on Investigations
S.R. 100
United States Senate
Washington, D.C. 20510

Dear Mr. Rinzel:

I enjoyed our recent meeting and am writing in response to questions you raised concerning MTV Networks Inc. (MTVN), the music video industry and the important subject of drug and alcohol abuse by the young.

At the outset, I wish to reiterate that MTVN is keenly aware of its social responsibility to provide programming of the highest quality and to inform its viewers about social issues relevant to them. In this regard, our video channels have:

-- Voluntarily adopted program content guidelines relating to drug and alcohol abuse.

-- Aired a significant number of Public Service Announcements (PSA's) warning against drug and alcohol abuse in addition to messages on behalf of a large number of community organizations.

-- Begun working with the New Jersey State Governor's "Committee on Children's Services Planning" to collaborate on the production of a series of PSA's discouraging drug abuse by young people.

In order to help you to better understand the nature of our business, allow me to provide you with some backgound on MTVN and the relatively new video music industry. MTVN distributes three basic cable networks--Nickelodeon, MTV: Music Television (MTV), and VH-1/Video Hits One. Cable operators license our services and provide them to subscribers as part of the "basic" cable package, i.e., subscribers to basic service do not pay a premium fee for MTVN services as they do for premium movie channels.

75 Rockefeller Plaza, New York, New York 10019 (212) 484-8052

The Nickelodeon channel is a 13-hour per day, seven day per week, young people's entertainment service which serves audiences ranging from pre-schoolers through teenagers, and which has earned recognition by national parent and teacher groups. As of December 1984, based on the A. C. Neilsen National Meter, there were 24.0 million households subscribing to a basic cable package offering Nickelodeon.

The MTV channel is a 24-hour per day, seven day per week, rock video music service offering a programming format which blends video music clips with on-air personalities ("VJs"), music news, original animation, on-air contests, interviews with recording artists, concert tour information, promotions, specials and documentaries. As of December 1984, based on the A. C. Neilsen National Meter, there were 25.4 million households subscribing to a basic cable package offering MTV. The MTV channel is designed for young adult viewers between the ages of 12 and 34 years old, who are rock music fans.

VH-1/Video Hits One was launched on January 1, 1985, with over three million households subscribing to a basic cable package offering the service. It is a 24-hour per day, seven day per week video music service designed to appeal to the 25-54 year old contemporary music viewer. Videos programmed on this service include contemporary and soft rock, some rhythm and blues and some country music. The VH-1 program format blends these video music clips with VJs, celebrity news stories and interviews with recording artists.

As we discussed, music videos are visual versions of popular audio recordings. They are generally produced by record companies or recording artists for the purpose of promoting record sales. Although music videos had been produced prior to the introduction of MTV in 1981, they took on greater significance to the record companies and recording artists in the United States after the introduction and success of the MTV channel.

Music videos constitute a new art form which was popularized by MTV. MTVN is committed to presenting its product in a manner designed to entertain its viewers and to satisfy their programming preferences, while at the same time fulfilling the company's social responsibility to the public to present programming of the highest quality.

Accordingly, with regard to drugs and alcohol, MTVN has voluntarily adopted program content guidelines which exclude videos which endorse, condone or glamorize illegal drug use or alcohol abuse. All videos submitted to us for consideration are reviewed with the above guidelines in mind.

As we have indicated, videos are furnished to us as finished products and while we are not involved in the creative development of a video or its content, there is an awareness of and respect for our standards by suppliers who are interested in the videos being aired on our channels.

With specific reference to Public Service Announcements (PSA's), the company's three channels have aired a significant number of PSA's warning against drug and alcohol abuse. We have also shown messages on behalf of a large number of community service organizations, including: National Institute on Drug Abuse, Office of Smoking and Health, American Lung Association, American Cancer Society, Leukemia Society of America, American Red Cross, National Committee for Prevention of Child Abuse, The Crime Prevention Council, Planned Parenthood, National Safety Council, American Dental Association, American Diabetes Association, Alliance to Save Energy, United Negro College Fund, Joint Council for Economic Education, National Dairy Council, National Wildlife Federation, The Forest Service, Big Brothers/Big Sisters, National 4-H Council, Boys Clubs of America and Girl Scouts of the USA.

I am enclosing two recent press releases issued by the company, one of which relates to a drug abuse PSA and one of which relates to a voter registration PSA. MTV was the first to air an anti-drug PSA featuring characters from the motion picture, "Gremlins". Because of the its exposure on MTV, the "Gremlins" PSA generated strong international response and interest--and as a result has just won an International Broadcasting Award. We are proud of the role we take in helping to educate young people as to important community issues such as these.

Also in the area of drug abuse PSA's, we have been working with the U. S. Department of Health/Office of Public Health to air one of its PSA's. Similarly, we have been working with the New Jersey State Governor's "Committee on Children's Services Planning" to collaborate on the production of a series of PSA's discouraging drug abuse by young people. The project is supported both by the Governor's Committee and MTV (via donations of on-air time, production supervision, editorial counsel, press, promotion, etc.).

The company has also been responsive in the area of alcohol abuse having aired numerous PSA's on that subject on behalf of such groups as the Will Rogers Institute and Alanon.

The airing of PSA's by MTVN is done on a voluntary basis. None of our agreements with cable operators requires us to perform this service.

In response to your other inquiries concerning MTVN and music videos in general, record companies have provided MTV with rock music videos at no cost to MTV since promotional value is derived from their exhibition on MTV. The company has also concluded agreements with certain record companies (CBS, Geffen, RCA, MCA and PolyGram) which, in exchange for payments and in some cases advertising time, will assure the continued availability of music videos to MTV and will provide some videos for periods of exclusivity on MTV. The terms of these agreements are proprietary and are required to be kept confidential.

The decision to select a song for video treatment is the decision of the artist and record company. The video is seen as a promotional tool, with the artist and record company generally trying to pick the best songs from an album to put into video music format, all in hopes of furthering record sales.

The MTV channel has played over 2,500 titles since its inception in 1981. These titles have generally included the top rock music releases as well as those that are less well-known, all of which are produced by record companies and artists.

Music videos are also exhibited via broadcast television, UHF stations, other pay and basic cable networks, home video devices, video music clubs, nightclubs and discos. (There is also a service known as a video pool, which is essentially a distribution service formed to purchase videos and then distribute them to nightclubs, etc.)

In addition to the PSA press releases, we have enclosed a representative listing of PSA's aired by the company as well as some other descriptive pieces about MTVN. Our annual report will be published later this Spring and I will be happy to furnish one to you should you wish.

We believe we exercise our responsibility to the audience we serve with professionalism and good taste. Should you have additional questions, please let me know.

Sincerely yours,

MV/cm
cc: Barbara Kammerman

Specific Examples of Public Service Announcements Aired by MTV Networks Inc.

Name of Sponsor Group (Where Available)	PSA Description (Where Available)
1) American Lung Association	Brooke Shields
2) Leukemia Society of America	Taxi
3) Leukemia Society of America	Quincy
4) Leukemia Society of America	Chips
5) Leukemia Society of America	M*A*S*H
6) Band Aid PSA	Fight World Hunger
7) Child Abuse Prevention	N/A
8) Interfaith Hunger Appeal	N/A
9) Peace Corps	N/A
10) American Red Cross	N/A
11) Humane Society	Pet Owners
12) Environmental Protection Agency	Save Your Energy
13) Environmental Protection Agency	Asbestos Information
14) Keep America Beautiful	Clean Community
15) Aid to Higher Education	N/A
16) N/A	Forest Fire/Smokey Bear
17) United Negro College Fund	N/A
18) Crime Prevention	N/A
19) People for the American Way	"Eggs"
20) People for the American Way	"Music"
21) People for the American Way	"Sports"
22) N/A	MTV Cigarette MASH
23) American Lung Association	Freedom from Smoking

24)	American Lung Association	"Non-Smokers Rights"
25)	The Hunger Project	"The Time Has Come"
26)	Distilled Spirits Council	NFL Discus Spot
27)	Leukemia Society of America	Symptoms
28)	U. S. Navy	"Controller"
29)	U. S. Navy	"Supply Officer"
30)	Juvenile Diabetes	"Get A Handle On It"
31)	N/A	Basketball Stars/Anti-Smoking
32)	N/A	Peer Group/Anti-Smoking
33)	AMC Cancer Research Center	Rock'n'Roll To Go Album
34)	Institute for Drug Education	Drug Abuse/Parents Resource
35)	Alliance to Save Energy	"Slithering Energy"
36)	National Committee for Prevention of Child Abuse	"Take Time Out"
37)	American National Red Cross	"Chorus"
38)	Forest Service/U. S. Department of Agriculture	"Two Million Years"
39)	Department of Transportation	"Crashing Glasses"
40)	Independence Sector	"Lend a Hand"
41)	Crime Prevention Council	"Jenny"
42)	Leukemia Society of America	"Arena"
43)	Leukemia Society of America	"Town"
44)	National Institute on Drug Abuse	"Teddy Bear" (Marijuana)
45)	Alliance to Save Energy	"Slithering Energy"
46)	United Negro College Fund	"Leontyne Price"
47)	American Cancer Society	"A Long Time Ago" (Cigarettes)
48)	American Cancer Society	"Daddy Told Me" (Cigarettes)
49)	National Institute on Drug Abuse	"It's A Fact: Pot Hurts/Locker Room" (Marijuana)
50)	National Institute on Drug Abuse	"It's A Fact: Pot Hurts/Comments" (Marijuana)

51)	National Institute on Drug Abuse	"Just Say No" (Various Drugs)
52)	Office of Smoking and Health	"Star Wars Robot" (Cigarettes)
53)	Nassau County Medical Center	"We're Not Candy" (Medicine)
54)	Will Rogers Institute	"Brooke Shields" (Alcohol)
55)	National 4-H Council	"Community Service"
56)	National 4-H Council	"Computers"
57)	National 4-H Council	"Conservation"
58)	National Dairy Council	"Copies"
59)	Forest Service	"Anti Pollution"
60)	American Dental Assoc.	"Don't Get Bad Mouthed"
61)	American Lung Assoc.	"Don't Let Your Lungs Go To Pot" (Marijuana)
62)	National Dairy Council	"Eat To Win"
63)	National Dairy Council	"Family Breakfast"
64)	Girl Scouts of America	"Famous Formers"
65)	National 4-H Council	"Food & Fitness"
66)	Bonneville Media Comm.	"Hold On"
67)	Forest Service	"Jeffrey Pine"
68)	National Wildlife Fed.	"Kermit The Frog & Fozzie"
69)	Alabama Power Company	"Louie Lightning Bug/Home"
70)	Alabama Power Company	"Louie Lightning Bug/Power Lines"
71)	Boys Club of America	"More Than A Club"
72)	Will Rogers Institute	"Obesity"
73)	American Dental Assoc.	"On Guard"
74)	American Dental Assoc.	"Overboard"
75)	Planned Parenthood	"Parents-Teen Service"
76)	National Safety Council	"Pedestrian Visibility"
77)	National Safety Council	"Playground Safety"
78)	National Dairy Council	"Prospecting For Snacks"

79)	Virginia Conference Council on Ministries	"Recyclable" (Alcohol)
80)	Will Rogers Institute	"Ricky Schroder/Kid Snacks"
81)	Will Rogers Institute	"Ricky Schroder/Kids Sports Safety"
82)	Bonneville Media Comm.	"Right Moment"
83)	National Safety Council	"Road Runner-Coyote"
84)	Alabama Power Company	"Sailing Bug"
85)	National Safety Council	"School Bus Safety"
86)	American Dental Assoc.	"Scoops on Scrub"
87)	American Diabetes Assoc.	"Scott Baio"
88)	National Safety Council	"Seesaw/Crossing"
89)	Boy Scouts of America	"Snoopy's Cub Pack"
90)	American Dental Assoc.	"Super Dooper Sugar Snooper"
91)	National Safety Council	"Swing/Slide"
92)	Planned Parenthood	"Talk With Your Teens"
93)	Al-Anon/Family Groups	"Teenager" (Alcohol)
94)	American Humane Society	"Travis & His Dad"
95)	Planned Parenthood	"Unintended Teen Pregnancy"
96)	Girl Scouts of America	"VIP's"
97)	Bonneville Media Comm.	"Who Broke My Window"
98)	American Dental Assoc.	"Witches Brew"
99)	People for Ethical Treatment of Animals	"Chilly Dog"
100)	People for the Ethical Treatment of Animals	"Hot Dog"

Contact: Dorene B. Lauer
Manager, MTV Publicity

MTV TO TELECAST 'VOTER REGISTRATION' PUBLIC SERVICE ANNOUNCEMENTS STARTING SEPTEMBER 3

MTV: MUSIC TELEVISION will telecast a series of PSAs, starting September 3, urging young people to register to vote. These 30 second spots will feature clips from videos by rock personalities such as Cyndi Lauper, Huey Lewis and Peter Wolf, as well as a tag line from the artist, suggesting that viewers register to vote. In addition, several stylized conceptual video spots will be produced for this public service campaign.

The voter registration PSAs are produced by Danny Goldberg and Tim Sexton for Citizen's Vote, a non-partisan, non-profit organization. The PSAs will be directed by music video luminaries including Martin Kahan (Motley Crue's "Too Young To Fall In Love," Ian Hunter's "All Of The Good Ones Are Taken); Jay Dubin (Billy Joel's "Uptown Girl" and "Goodnight Saigon"); Francis Delia (Rockwell's "Somebody's Watching Me," Wall of Voodoo's "Mexican Radio"); and Jeff Stein (The Cars' "You Might Think").

Les Garland, Vice President, Programming, MTV: MUSIC TELEVISION commented, "In the 1980 election only 38% of all the eligible 18-24 year olds voted. Since a large percentage of MTV's audience is in that age bracket, we decided to run the PSA's to encourage those people not registered to vote, to exercise their voice in democracy."

MTV: MUSIC TELEVISION is a programming service of MTV NETWORKS INC.

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MTV MUSIC TELEVISION

PRESS RELEASE

Contact: Donald A. Bridges
Vice President, Corporate Communications

Dorene B. Lauer
Manager, MTV Publicity
(212) 944-4758

MTV TO TELECAST DRUG ABUSE PREVENTION PSA

Starting this week, MTV: MUSIC TELEVISION will telecast a special drug abuse prevention public service announcement. The 60-second spot, featuring characters from the Warner Bros. film "Gremlins," will premiere on MTV, Wednesday, November 14. The PSA was directed and produced by Seth Pinsker of N. Lee Lacy Associates for ACTION, a division of the Federal Government, in association with the National Institute on Drug Abuse.

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MTV:MUSIC TELEVISION IS A PROGRAMMING SERVICE OF MTV NETWORKS INC.
75 Rockefeller Plaza, New York, N.Y. 10019 (212) 484-8680

Mr. Rinzel. It is also our staff's understanding that the Directors Guild recently adopted a resolution to encourage its members to take steps to deglamorize drugs and alcohol abuse, and I request the record be kept open for a period of two weeks to allow the addition of that information.

[The information received subsequent to the hearing, follows:]

Directors Guild of America, Inc.

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Alternates
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HAL COOPER
WILLIAM CRAIN
RITA DILLON
ROGER ENGLANDER
NORMAN JEWISON
CHRIS MONTROSS
RUFUS PEDERSON, JR.
ENID ROTH
PETER RUNFOLO
JACK SHEA
ROBERT VAN RY
WALLACE WORSLEY
Eastern Executive Secretary
ALAN S. GORDON
Midwestern Executive Secretary
RICHARD ORTNER
General Counsel
ELLIOTT WILLIAMS

April 2, 1985

Mr. Charles H. Morley
Chief Investigator
Permanent Subcommittee on Investigations
United States Senate
Washington, D.C. 20510

Dear Chuck:

Following is a clarification of the motion passed by the National Board of the Directors Guild of America at its meeting on March 2, 1985:

> It was unanimously moved, seconded and carried to concur in the Senate resolution urging the entertainment industry to continue to use the enormous resources at its disposal to communicate the dangers of drug usage to our citizens and to deglamorize drug and alcohol abuse through such positive efforts.

If you require anything further, please let me know.

Sincerely,

Michael H. Franklin
National Executive Director

MHF:mw

Chairman **Roth**. Without objection. Thank you very much. The subcommittee is in recess.

[Whereupon at 2 p.m., the subcommittee adjourned.]

APPENDIX

PREPARED STATEMENT OF LARRY STEWART FOR PRODUCERS, WRITERS, DIRECTORS CAUCUS

SENATOR ROTH AND MEMBERS OF THE COMMITTEE, I AM PLEASED TO BE HERE TODAY REPRESENTING THE PRODUCERS, WRITERS, DIRECTORS CAUCUS, TO TELL YOU ABOUT OUR EFFORTS TO DEGLAMORIZE THE USE AND ABUSE OF ALCOHOL AND DRUGS ON TELEVISION AND IN FILMS. FOR OVER TWO YEARS, WE HAVE BEEN PARTICIPATING TO CREATE AN AWARENESS WITHIN OUR INDUSTRY TO PROVIDE RESPONSIBLE GUIDELINES AIMED AT DECREASING THE PORTRAYAL OF ALCOHOL USE ON PRIME TIME TELEVISION. CANDIDLY, WE ARE SURPRISED TO FIND OURSELVES BEFORE THIS SENATE HEARING BECAUSE OUR EFFORTS HAVE LARGELY BEEN CONFINED TO INTER-ACTION WITH OUR COLLEAGUES IN THE CREATIVE COMMUNITY. SINCE WE BEGAN OUR EFFORT IN THIS AREA, THE INTEREST AND AWARENESS IN HOLLYWOOD HAS GROWN, AS DEMONSTRATED BY THE FACT THAT THREE OF OUR CAUCUS MEMBERS - RENEE VALENTE, PRESIDENT OF THE PRODUCERS GUILD; HERMAN RUSH, PRESIDENT OF COLUMBIA PICTURES TELEVISION GROUP; AND MYSELF, ALSO SERVE ON THE BOARD OF DIRECTORS WITH THE ENTERTAINMENT INDUSTRIES COUNCIL, INC.

THE CAUCUS FOR PRODUCERS, WRITERS, AND DIRECTORS IS NOT A GUILD, IT IS NOT A UNION, IT IS NOT A LOBBYING GROUP; IT IS AN ORGANIZATION OF SOME 175 INDIVIDUALS, MANY OF WHOM ARE ENTREPRENEURS WHO ARE RESPONSIBLE FOR WHAT THE AMERICAN PUBLIC VIEWS ON TELEVISION EVERY NIGHT. WE HAVE FORMED THIS CAUCUS FOR THE PURPOSE OF ASSUMING A MORE DIRECT RESPONSIBILITY TO THE AMERICAN VIEWING PUBLIC IN TELEVISION PROGRAMMING AND RELATED FIELDS. WHAT WE DO IN OUR WORK HAS AN IMPACT ON 70 MILLION PEOPLE EVERY NIGHT.

IN 1982, BETWEEN SEPTEMBER 5 AND THANKSGIVING, THREE TRAGEDIES ROCKED HOLLYWOOD. FIRST, MARY MARTIN AND JANET GAYNOR WERE CRITICALLY INJURED IN A CAR ACCIDENT CAUSED BY A DRUNK DRIVER. SECOND, NATALIE WOOD, AFTER A FEW GLASSES OF WINE, SLIPPED AND DROWNED TRYING TO PERFORM AN ACT SHE HAD PERFORMED NUMEROUS TIMES. AND THIRD, BILL HOLDEN DIED ALONE IN HIS ROOM BECAUSE HE WAS TOO DRUNK TO KNOW THAT HE WAS BLEEDING TO DEATH. THESE TRAGEDIES HELPED WAKE US UP AND MADE US PAY A LOT MORE ATTENTION TO THIS PROBLEM AND OUR RESPONSIBILITIES TO THE AMERICAN VIEWING AUDIENCE.

SOON AFTER THANKSGIVING, CBS AIRED A LOCAL TELEVISION SERIES OF FIVE NEWSPIECES CALLED THE "HOLLYWOOD ALCOHOLIC". THE COMMENTATOR INTRODUCED GEORGE PEPPARD, JAN CLAYTON, GARY CROSBY, SHECKIE GREEN, AND OTHERS - ALL FAMILIAR PERSONALITIES - WHOM ARE ADMITTED, BUT RECOVERING, ALCOHOLICS. THEY TALKED ABOUT THEIR OWN INDIVIDUAL PROBLEMS DEALING WITH ALCOHOL WITHIN THEIR MILIEU AND IN FILMS, AND AS THEY BEGAN TO TALK, A RECURRING THEME HAPPENED: THEY WERE REQUIRED FROM TIME TO TIME, AND MORE AND MORE OFTEN, TO PERFORM WITH A GLASS OF ALCOHOL IN THEIR HANDS. THEY BEGAN TO NOTICE UNTO THEMSELVES: "WE'RE DOING IT TOO MUCH. EVERYTIME WE WALK INTO A ROOM, THE ICE IS ALREADY THERE. WE EVEN WALK INTO AN ELEVATOR AND SOMEONE SAYS 'SO YOU WANT A DRINK?'" WHAT THEY CONCLUDED WAS THAT THEY BOUGHT THEIR OWN MESSAGE AND ENDED UP AS HOPELESS ALCOHOLICS. HOWEVER, WE FEEL THEY WERE NOT HOPELESS, BUT THAT THEY ARE ALCOHOLICS WITH A GREAT DEAL OF HOPE, AND THEY FINALLY BROUGHT HOPE TO US.

I AM THE CHAIRMAN OF THE DRUG AND ALCOHOL ABUSE COMMITTEE OF THE CAUCUS. I WATCHED THAT SHOW AS DID A FEW OTHER PEOPLE ON OUR COMMITTEE. WE GOT TOGETHER TO LOOK INTO THAT NOTION: ARE WE, THE CREATIVE ARTISTS WHO MANUFACTURE TELEVISION, DOING SOMETHING TO ADD TO THE MYTH THAT ALCOHOL IS AN OKAY THING TO DO? WERE WE PUTTING A SUBLIMINAL STAMP ON ALCOHOL-RELATED BEHAVIOR AS BEING PERFECTLY ALRIGHT? WE DISCUSSED THIS IN COMMITTEE, AND THEN WE ANNOUNCED THAT WE HAD FOUND THE ENEMY, AND HE WAS US. WE WERE THE ONES WHO CREATED THE ROLE MODELS, AND CONSTANTLY PUT A GLASS OF ALCOHOL IN THEIR HANDS, AND WE SOLD THAT TO THE AMERICAN PUBLIC EVERY NIGHT. SO WE WENT TO THE CAUCUS AND WE LAID THE NOTION OUT TO THEM: MAYBE WE ARE PORTRYING ALCOHOL USE TOO MUCH. TOO MUCH BOOZE IS HAPPENING ON TELEVISION, AND AS PRODUCERS, DIRECTORS, AND WRITERS, WE WERE RESPONSIBLE FOR THAT.

AFTER MUCH DISCUSSION, THE CAUCUS CHARGED THE COMMITTEE TO FIND A WAY TO REVERSE THIS TREND. IN DOING SO, WE RELIED HEAVILY ON THE JAMES DE FOE AND WARREN BREED STUDIES THAT WERE RECOMMENDED BY A DIRECTOR OF "THE JEFFERSONS" TELEVISION SHOW. BREED AND DE FOE WORKED ON IMPROVING GEORGE JEFFERSON'S IMAGE BY LIMITING ALCOHOL USE ON THE SHOW, AND THEY ALSO HAD WORKED SUCCESSFULLY WITH PEOPLE FROM "MASH", "ALL IN THE FAMILY", "THE

ROPERS", AND 'ONE DAY AT A TIME'. AFTER CAREFULLY STUDYING THEIR RESEARCH, WE ADOPTED THEIR APPROACH.

IN CARRYING OUT OUR GOALS, WE DECIDED WE WERE NOT GOING TO BE A PRESSURE GROUP. WE ARE IN A BUSINESS THAT FACES EVERY PRESSURE GROUP THAT WAS EVER BORN, AND WE DID NOT WANT TO BECOME COLLEAGUES PRESSURING COLLEAGUES. OUR TACTICS WERE NOT TO POLICE, NOT TO INTIMIDATE, BUT TO CREATE SOMETHING THAT WOULD MAKE SOME SENSE TO OUR COLLEAGUES. FROM THIS, THE WHITE PAPER ENTITLED 'WE'VE DONE SOME THINKING' WAS BORN THAT CONTAINS THE FOLLOWING SUGGESTIONS:

1. TRY NOT TO GLAMORIZE THE DRINKING OR SERVING OF ALCOHOL AS A SOPHISTICATED OR AN ADULT PURSUIT.
2. AVOID SHOWING THE USE OF ALCOHOL GRATUITOUSLY IN THOSE CASES WHEN ANOTHER BEVERAGE MIGHT BE EASILY AND FITTINGLY SUBSTITUTED.
3. TRY NOT TO SHOW DRINKING ALCOHOL AS AN ACTIVITY WHICH IS SO "NORMAL" THAT EVERYONE MUST INDULGE. ALLOW CHARACTERS A CHANCE TO REFUSE AN ALCOHOLIC DRINK BY INCLUDING NON-ALCOHOLIC ALTERNATIVES.
4. TRY NOT TO SHOW EXCESSIVE DRINKING WITHOUT CONSEQUENCES, OR WITH ONLY PLEASANT CONSEQUENCES.
5. DEMONSTRATE THAT THERE ARE NO MIRACULOUS RECOVERIES FROM ALCOHOLISM; NORMALLY, IT IS A MOST DIFFICULT TASK.
6. DON'T ASSOCIATE DRINKING ALCOHOL WITH MACHO PURSUITS IN SUCH A WAY THAT HEAVY DRINKING IS A REQUIREMENT FOR PROVING ONE'S SELF AS A MAN.
7. PORTRAY THE REACTION OF OTHERS TO HEAVY ALCOHOL DRINKING, ESPECIALLY WHEN IT MAY BE A CRITICISM.

THIS WHITE PAPER WAS SENT TO 4,000 WRITERS, 2,300 DIRECTORS, 700 PRODUCERS, ALL NETWORK HEADS, AND APPEARED IN EMMY MAGAZINE WITH A SUBSCRIPTION OF 10,000 INDUSTRY MEMBERS. WHAT WE HAVE SUGGESTED TO OUR COLLEAGUES IS THAT WE WERE ALL GUILTY OF SOMETHING THAT WE WERE NOT PAYING ENOUGH ATTENTION TO. WE ASKED THEM TO JOIN US IN THINKING ABOUT

THIS PROBLEM AND TO SEE IF THERE WAS A WAY TO CORRECT THIS SITUATION THAT WE HELPED CREATE. AND THEY HAVE JOINED US. WE ARE GETTING A LOT OF RETURN FROM OUR COLLEAGUES WHO ARE SAYING, "MY GOD, WE NEVER REALIZED WE WERE DOING THAT. WE DIDN'T REALIZE THAT OUR STARS WERE DRINKING TOO MUCH ON OUR SHOWS".

WHAT OUR COMMITTEE HAS ATTEMPTED TO DO WAS TO BRING AN IDEA TO THE ATTENTION OF THE CREATIVE COMMUNITY, AND WE FELT CONFIDENT THAT THAT COMMUNITY WOULD RESPOND IN A POSITIVE WAY ON ITS OWN. AND THAT'S THE APPROACH WE TOOK. WE THOUGHT WE ARE SENSIBLE PEOPLE AND WERE TALKING TO SENSIBLE PEOPLE - OUR COLLEAGUES. WE ARE NOT A CENSORSHIP BODY; WE ARE NOT GOING TO TELL THE "LOVE BOAT" THEY SHOULD NOT HAVE THEIR BAR ON THE BOAT; WE ARE NOT GOING TO TELL "CHEERS" TO CLOSE DOWN THEIR DOORS BECAUSE IT'S ABOUT A BAR. BUT IF DRINKING ISN'T GERMANE TO THE STORY, WHY SHOW IT? IF IT IS GERMANE, PORTRAY IT. BUT DO SO WITH THE AWARENESS THAT WHETHER WE LIKE IT OR NOT, THE PEOPLE WE CREATE BECOME ROLE MODELS. THAT IS WHAT WE ASKED FOR - THE AWARENESS OF OUR COLLEAGUES. WE THINK WE WORK WITH AND ARE PART OF A SENSITIVE AND CARING GROUP OF PEOPLE, WE DO KNOW THAT WE WORK WITH A DEDICATED GROUP OF PEOPLE WHO UNDERSTAND OUR IMPACT IN PRIME-TIME TELEVISION AND WE WANT TO BE RESPONSIBLE ABOUT IT.

SINCE THE RELEASE OF THE PAPER THE CAUCUS HAS BEEN RECOGNIZED AS THE LEADER IN THE CREATIVE COMMUNITY IN THE PURSUIT OF DEGLAMORIZING OF THE USE OF ALCOHOL ON TELEVISION. AFTER TWO YEARS THE CAUCUS CAN NOTE WITH PRIDE A MEASURABLE IMPACT OF THE SUGGESTIONS OFFERED IN "WE'VE DONE SOME THINKING".

THE FOLLOWING EXAMPLES REPRESENT NOT ONLY THE PROGRAMS MENTION BUT THE APPLICATION OF THE CONCEPT AS IT INVOLVES THE PRODUCERS OF THE SHOWS:

A DECISION WAS MADE BY THE PRODUCERS OF "MATT HOUSTON", AND WHAT HAD BECOME A "FORMAT" DRINKING SCENE (WITH NO RELATIONSHIP TO THE PLOT) WAS CHANGED. THE "FORMAT" SCENE REMAINS BUT THE BEVERAGES ARE NOW NON-ALCOHOLIC. CAUCUS MEMBER DUKE VINCENT, SUPERVISING PRODUCER OF HOUSTON, CONFIRMED THAT THE WHITE PAPER SPURRED THE CHANGE.

EVEN THOUGH MOST OF THE DRINKING PORTRAYED ON "DALLAS" (AND THERE WAS A LOT) WAS IN SUPPORT OF THE NEGATIVE IMAGES OF SOME OF THE CHARACTERS, A RECENT REPORT FROM ONE OF THE "DALLAS" REGULAR DIRECTORS TOLD US THAT THE USE OF ALCOHOL IN "DALLAS" PROGRAMS HAS BEEN CUT DOWN SOME SEVENTY PERCENT . "ONLY WHEN IT HELPS SATISFY THE TEXT" SEEMS TO BE THE RULE NOW.

A RECENT EPISODE OF "HUNTER" HAD FRED DRYER, WHO PLAYS HUNTER, TELLING HIS PARTNER "I'M GOING HOME AND HAVE A BEER...IN FACT MAYBE I'LL HAVE TWO OR THREE." THOSE LINES WERE IN THE FIRST DRAFT OF THE SCRIPT. IN THE SECOND DRAFT HUNTER EXPRESSED HIS FRUSTRATIONS WITHOUT THE BEER INCLUDED. WHEN ASKED ABOUT THE DELETION, THE EXECUTIVE PRODUCER EXPLAINED THAT HUNTER, AND PARTICULARLY FRED DRYER, WERE CONSIDERED ROLE MODELS, AND THAT THE POLICY WAS TO AVOID ALCOHOL USE IN THE SHOWS WHERE POSSIBLE. HE EXPLAINED FURTHER THAT THE WRITER OF THE EPISODE HAD NOT KNOWN THE POLICY AND SO HAD INCLUDED THE DIALOGUE.

THE THREE PROGRAMS DESCRIBED REPRESENT THE PRODUCT OF FOUR SEPARATE COMPANIES WHICH TOGETHER ARE RESPONSIBLE FOR OVER TWENTY-TWO HOURS OF PRIME TIME TELEVISION. WE HAVE NOT MONITORED OUR COLLEAGUES' WORK BUT OTHERS HAVE. A RECENT COMMENT TO THE CAUCUS REPRESENTATIVE AT A JUSTICE DEPARTMENT CONFERENCE ON SUBSTANCE ABUSE INDICATED THAT TWO ORGANIZATIONS WHICH DO MONITOR THE INCIDENCE OF ALCOHOLIC BEVERAGE USE IN THE BODY OF ENTERTAINMENT PROGRAMS HAVE REPORTED TO THEIR MEMBERS THAT THERE HAS BEEN A DRAMATIC REDUCTION OF ALCOHOL USE IN THOSE PROGRAMS.

AT THIS TIME THE CAUCUS HAS PREPARED AN UPDATE OF THE WHITE PAPER WHICH IS ADDRESSED TO THE SAME UNIVERSE OF COLLEAGUES AS A REMINDER, AND TO THE NEW PEOPLE WHO HAVE ENTERED THE INDUSTRY. AND FOR THE FIRST TIME WE WILL INCLUDE THE PRODUCERS, WRITERS, AND DIRECTORS WHO ARE INVOLVED IN DAYTIME DRAMA.

WHENEVER THE CAUCUS APPROACH HAS BEEN EXPLAINED TO PEOPLE OF LIKE MIND AND INTERESTS, THE RECEPTION HAS ALWAYS BEEN ONE OF ENTHUSIASTIC ACCEPTANCE AND ADMIRATION. WE BELIEVE OUR SUCCESS IS BASED ON TWO PRINCIPLES...KEEP IT SIMPLE, AND...DON'T TRY TO APPLY PRESSURE.

AT A RECENT MEETING OF OUR COMMITTEE THE SUBJECT OF EXCESSIVE MIS-USE AND ABUSE OF ALCOHOL AND DRUGS IN THEATRICAL MOTION PICTURES WAS DISCUSSED. FILMS THAT TARGETED THE YOUTH MARKET WERE PARTICULARLY ADDRESSED. THE MEMBERS OF THE COMMITTEE FELT THAT THE CAUCUS OUGHT TO DEVELOP A CONCEPT THAT WOULD OFFER AN INCENTIVE FOR FILM PRODUCERS TO SIGNIFICANTLY CUT BACK AND HOPEFULLY COMPLETELY ELIMINATE SCENES WHICH DEPICT THE SUBSTANCE MIS-USE OR ABUSE.

THE MEMBERS OF THE COMMITTEE FELT THAT THE SAME PRINCIPLES USED IN TELEVISION COULD APPLY TO FILM. IT WAS, HOWEVER, THE METHODOLOGY OF RAISING THE AWARENESS LEVEL THAT SPURRED THE MOST DISCUSSION.

UNLIKE THE TELEVISION INDUSTRY WHICH CAN BE APPROACHED WITHIN A FAIRLY TIGHT PERIMETER OF ACTIVITY, THE FILM INDUSTRY IS WORLD WIDE AND OFFERS A CONSTANTLY CHANGING ARRAY OF PRODUCERS, WRITERS AND DIRECTORS. NO LONGER ARE THEIR SIX OR SEVEN STUDIO MOGULS WHO CAN SIMPLY MAKE AN EDICT. TODAY IS THE DAY OF THE INDEPENDANT PRODUCTIONS COMPANY... AND THERE ARE SCORES OF THEM. THERE IS ONE AUTHORITY, HOWEVER, TO WHICH ALL OF THE PRODUCERS WHO WISH TO DISTRIBUTE A FILM IN THE UNITED STATES MUST SUBMIT FOR REVIEW IF THEY WANT THEIR FILM TO BE GIVEN A RATING. AND IT IS TO THAT AUTHORITY THAT THE CAUCUS WILL ADDRESS IT'S RECOMMENDATION. A SEVEN MEMBER RATINGS BOARD SPONSORED BY THE MOTION

PICTURE ASSOCIATION OF AMERICA, NATIONAL ASSOCIATION OF THEATER OWNERS, AND THE INTERNATIONAL FILM IMPORTERS AND DISTRIBUTORS OF AMERICA, ADMINISTER THE RATING SYSTEM. THIS SYSTEM IDENTIFIES FOR THE CONSUMER THE LEVEL OF POSSIBLY OBJECTIONAL MATERIAL CONTAINED IN THE BODY OF A GIVEN FILM, i.e. SEXUAL BEHAVIOR, VIOLENCE, AND LANGUAGE. THE STANDARDS WERE VOLUNTARILY ACCEPTED BY THE INDUSTRY AND ARE CONSIDERED THE APPROPRIATE MEASURE TO JUDGE FILM CONTENT, ACCEPTED BY THE THREE SPONSORING ORGANIZATIONS. BASED ON THE PREMISE THAT A METHODOLOGY IS ALREADY IN PLACE, THE CAUCUS WILL RECOMMEND TO THE RATINGS BOARD, THAT SUBSTANCE MIS-USE AND ABUSE BE SIGNIFICANTLY CONSIDERED IN THE RATING REVIEW. WE BELIEVE THAT IF MIS-USE OR ABUSE IS DEPICTED IN A FILM AND NO CONSEQUENCES OF THE ACT ARE SHOWN THAT THE FILM SHOULD RECEIVE A RATING CONSISTENT WITH THE RATINGS AWARDED TO EXCESSIVE BEHAVIOR IN THE OTHER AREAS BEING CONSIDERED. WITH THIS APPLICATION OF STANDARDS, IT IS CONCEIVABLE THAT A FILM DEPICTING DRUG ABUSE AND OFFERING NO CONSEQUENCES FOR THAT ABUSE COULD RECEIVE AN "X" RATING ON THAT ONE POINT ALONE...SO BE IT. THE MATTER IS IN THE INDIVIDUAL PRODUCERS CONTROL. A POSSIBLE ALTERNATIVE SUGGESTION WE WILL OFFER WILL SUGGEST THAT IF THERE ARE OBJECTIONAL ALCOHOL AND/OR DRUG USE SCENES IN A FILM THAT THE RATING APPLIED CARRY WITH IT AN ADDITIONAL IDENTIFYING CODE. PERHAPS "SA" OR "D".

WE OF THE CAUCUS, TOGETHER WITH THE ENTERTAINMENT INDUSTRIES COUNCIL, ARE AWARE THAT THIS NOTION MAY SEEM RADICAL TO SOME OF OUR COLLEAGUES, BUT WE ARE CONVINCED THAT OUR SOCIETY IS AT WAR AND THAT THE BATTLEFIELD IS SUBSTANCE ABUSE. WE SEE FUTURE GENERATIONS OF OUR YOUTH UNDER ATTACK AND WE FEEL THAT THOSE OF US WHO ATTRACT THE ATTENTION OF OUR YOUTH WITH OUR FILMS NEED TO BE RESPONSIBLE TO THEM IN THE SIGNALS WE SEND UNDER THE TITLE OF ENTERTAINMENT. WE ARE NOT ASKING FOR MORE ANTI-DRUG FILMS, THOUGH WE WOULD BE GLAD TO SEE THEM. WHAT WE ARE ASKING IS THAT WE STOP SELLING OUR YOUTH ON A LIFESTYLE THAT MUST INCLUDE ALCOHOL USE TO EXCESS AND DRUG USE AT ALL.

I WOULD AGAIN LIKE TO THANK YOU ON BEHALF OF THE CAUCUS, FOR THE OPPORTUNITY TO BE HERE, AND FOR THE TIME YOU HAVE GIVEN US; AND THE ATTENTION YOU ARE BRINGING TO THIS IMPORTANT ISSUE. WE ARE WILLING TO WORK WITH YOU IN THE BEST INTEREST OF THE YOUTH OF OUR NATION, AND WE STAND READY TO ASSIST IN ANY WAY WE CAN.

PREPARED STATEMENT OF ALFRED R. SCHNEIDER, VICE PRESIDENT, POLICIES AND STANDARDS, AMERICAN BROADCASTING COMPANIES, INC.

Mr. Chairman and members of the Subcommittee, my name is Alfred R. Schneider. I am Vice President, Policy and Standards, American Broadcasting Companies, Inc. Thank you for the opportunity to present ABC's views on the subject of television's role in deglamorizing drug abuse.

ABC shares your concern about the important issue of drug abuse and the serious problems it has caused in this country. We are pleased that the past efforts of ABC and others in the entertainment industry have been recognized by members of this Subcommittee. We have long felt that this issue should be viewed in the broad context of social responsibility in which broadcasters, studios, production companies and others in the entertainment industry can play a major role together with other representatives of the private sector, the Congress and the Administration.

My responsibilities include development and implementation of the ABC policies and standards concerning the acceptability of program and commercial material scheduled for broadcast over our facilities. The ABC Department of Broadcast Standards and Practices reports to me. That department has the responsibility of reviewing, prior to broadcast, all network commercial and programming material other than news, public affairs and sports.

Before giving you examples of what ABC has been doing in the drug abuse area, let me first explain that the Department of Broadcast Standards and Practices operates independently of the ABC Television Network so that there is, in effect, a system of checks and balances. The department is separate from the program department's creative evaluations as well as from the economic considerations of the sales department. The Broadcast Standards Department has a fulltime staff of 80 persons based in the two major centers of production, New York and Los Angeles.

The executive, managerial and editorial staff, consisting of 54 persons, brings to the department expertise in fields ranging from law, teaching, English and social sciences to communications, psychology, journalism and early childhood education. This diversity makes for a whole greater than the sum of its parts, contributing to the insight and sensitivity needed to make sound judgments on matters of law, good taste and acceptability. The Broadcast Standards and Practices Department annually screens and analyzes about 51,000 commercials and over 100 theatrical features, and in accordance with the procedures outlined below it reviews over 3,000 hours of entertainment programs and programming in development.

Each entertainment program, series and made-for-television motion picture is reviewed by an editor in the Department of Broadcast Standards and Practices from the story concept, treatment and script stage through final production and editing. Where a particular television program series, or made-for-television motion picture is expected to include sensitive, controversial or violent portrayals, extensive discussions are held with the producer to ascertain the manner in which he intends to treat the material and to insure that he understands fully the applicable policies and standards. In certain circumstances, an audio and video advisory is broadcast before the start of programs to give parents the opportunity to exercise discretion with regard to younger viewers.

ABC's specific Broadcast Standard policy regarding drug use and abuse provides:

> "The use of illegal drugs or the abuse of legal drugs shall not be encouraged or shown as socially acceptable or desirable. When depicted, such use must be consistent with and reasonably related to plot and character development. Care should be exercised to avoid glamorization or promotion of drug usage . . . ."

It is against this background that the ABC Television Network has dealt with the issue of drug abuse beginning in the 1960's and 1970's. Let me cite you some examples. In 1969 the daytime drama, ONE LIFE

TO LIVE, for the first time on television, presented scenes from Odyssey House, the drug rehabilitation center in New York, as part of the storyline and plot. A character in the program, who required rehabilitation, entered Odyssey House where scenes were taped and made part of the program. This was considered revolutionary for its time and was hailed as an important milestone.

Since then, a variety of ABC programs have treated drug abuse themes and sought to deglamorize the use of drugs. This has been reflected in many different ways and in every segment of the broadcast day, ranging from GOOD MORNING AMERICA, telecast from 7:00-9:00 A.M., throughout the daytime schedule and on into primetime and late evening, with entertainment programs, public service announcements, made-for-television motion pictures and theatrical films. For example, on October 12, 1983, the entire two hours of GOOD MORNING AMERICA were devoted to problems of substance abuse. Co-hosting with David Hartman for this special program was Mrs. Nancy Reagan. Among the topics covered were Mrs. Reagan's involvement in an anti-substance abuse campaign; drug abuse in professional sports; drug abuse in the work area; how parents should deal with a child who is abusing or experimenting with drugs; teen-age drug abuse and the effect of substance abuse in American business.

This program received a great deal of attention and praise for its effectiveness.

Other segments on GOOD MORNING AMERICA have covered teen-age drug abuse, with Beth Polson, author of "Not My Kid . . . A Parent's Guide to Kids and Drugs"; how drug abuse can overtake a person's life, which featured Larry Gatlin, a recovered drug user and country western singer; and drug abuse in professional sports, with interviews with Senator Paula Hawkins and with Mercury Morris, the former football star who was convicted of selling cocaine. Other GOOD MORNING AMERICA programs have detailed how various celebrities, including Mrs. Betty Ford, Elizabeth Taylor and several major league baseball players, have overcome their dependencies on drugs and alcohol.

Only last Saturday night, March 16, the T. J. HOOKER series, which airs from 8:00-9:00 P.M., had a plot line involving drugs. At the end of the program, William Shatner, the actor who portrays T. J. Hooker, said to the viewing audience, "No one is immune to the tragedy of cocaine addiction . . . with it you lose control of your life and your future. The only way to prevent it . . . is never to start." The concept used in delivering this drug abuse message resulted from discussions between the producer of the program, Columbia Pictures Television, and the National Institute on Drug

Abuse in Rockville, Maryland. And last year our popular DYNASTY program series had a recurring storyline about a character in the program, Peter DeVilbis, who was addicted to cocaine and whose deterioration was depicted throughout the season.

For our younger viewers, ABC presented in 1980 an AFTERSCHOOL SPECIAL, from 4:30-5:30 in the afternoon, entitled "Stoned" which was designed for elementary school youngsters and teen-agers. The program depicted a high school student who experimented with marijuana in an attempt to win peer approval. He learned the negative consequences of escaping reality, not only for himself, but for those he loves, when, while stoned on drugs, he almost caused his brother's death.

As a result of this telecast, ABC received the first Scott Newman Drug Abuse Prevention Award, the Certificate of Merit from the Chicago International Film Festival and an Emmy Award from the National Academy of Television Arts and Sciences. The Scott Newman Award was established by the National Institute on Drug Abuse, the Scott Newman Foundation, the Writers Guild of America and the National Academy of Television Arts and Sciences to encourage the television community to become involved in drug abuse prevention. Because of the importance of this particular AFTERSCHOOL SPECIAL, "Stoned" was subsequently re-telecast in 1981 in prime time.

Throughout our television network program schedule we include a number of public service announcements on behalf of the National Institute of Drug Abuse. In addition, a variety of health, nutrition and safety tips are presented in children's programs in an entertaining way. For example, one of our Superfriends Health Tips shows a young boy rejected by his friends for not joining them in taking drugs. Although the boy is initially dejected, Superman comes to the rescue and reinforces his decision to stay out of the drug scene.

These are merely representative examples of what ABC has been doing over the years in its continuing effort to deglamorize drug abuse. And we have various programs in development, one of which is an AFTERSCHOOL SPECIAL entitled, "Dad's on Drugs," where a 13 year-old faces the dilemma of recognizing that his father is hooked on drugs. In an upcoming episode of the LITTLES, ABC's most popular children's program series, a child must deal with her mother's drug problems. Attached to this statement is a summary of ABC programming which has dealt with these important issues.

ABC News has also done much over the years in the area of drug abuse, both in timely hard news reports on ABC'S WORLD NEWS TONIGHT and in network programs such as NIGHTLINE, 20/20 and ABC NEWS CLOSEUP. For example, last month NIGHTLINE made an in depth examination of drug dealing with "A Look at Escalating Violence in the World of Drug Trafficking." In recent years other NIGHTLINE programs have examined children and drugs, drug use in professional sports, drug dependent doctors, drug smuggling, drugs and the entertainment business and a program entitled "Turn in Your Pusher," in which Ted Koppel took a look at a controversial Baltimore radio call-in show in which the public can report a drug pusher to the police.

Segments of 20/20 programs have examined drug abuse on the job, drug misuse among the elderly and the continuing trend of heroin as a middle class drug. Only last Thursday night, a one-half hour segment of 20/20, "The Sicilian Connection," reported on the distribution of heroin and on the effort being made, in both Italy and the United States, to stop this underworld drug operation. This was followed by an interview with William Webster, head of the F.B.I. The 20/20 segment entitled "A Father Fights Back" profiled one New Yorker's crusade to get drug pushers out of his neighborhood. Another called "Getting Straight" took a look at a highly successful, but controversial, adolescent drug treatment facility in Florida.

The one-hour documentary, ABC NEWS CLOSEUP, has, in the past, examined such topics as "The Cocaine Cartel", "Teenage Turn-On: Drinking and Drugs" and "The

Methadone Connection". In addition, the ABC owned television stations, the ABC owned radio stations and the ABC radio networks have all covered drug abuse issues in their news and entertainment programming in innovative ways with examples too numerous to mention in this brief statement.

Mr. Chairman, we recognize that drug abuse continues to be a critical problem in this country, despite all the efforts that have been made. Any solution must come from all segments of our society working together. We agree with this Subcommittee that a substantial reduction in the demand for drugs is essential to reaching a meaningful solution. One of the significant contributions our industry can make is to sensitize our viewers to the serious problem of drug abuse and to illustrate the many tragic consequences for individuals, for families and for society at large which inevitably follow drug involvement. Let me assure you that ABC will continue to assist in this effort.

Thank you for this opportunity to express our views.

ATTACHMENT

DRUG ABUSE THEMES ON ABC PROGRAMMING

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SECTION I:

PRIME TIME SERIES PROGRAMMING

PRIME TIME SERIES PROGRAMS

1980

3/80 STONE "Just A Little Blow Between Friends"

A major drug dealer is captured after Stone's daughter is arrested for possession of cocaine.

3/80 FAMILY "Such A Fine Line"

Nancy's ex-husband Jeff lies to and steals from the Lawrence family in order to maintain his cocaine habit. The program clearly depicts some of the potential negative consequences of drug abuse.

11/80 CHARLIE'S ANGELS "Street Models and Hawaiian Angels"

The Angels are hired by a distraugt father when his daughter is found dead with drugs in her body. They go undercover as models at the agency for which she worked and discover that it is a front for cocaine dealers.

11/80 CHARLIE'S ANGELS "Diamond Head Angels"

While scuba diving off Hawaii, the Angels unwittingly stumble onto an attempt to sell two million dollars worth of marijuana and aid the authorities in capturing the would-be dealers.

12/80 HART TO HART "Murder is Man's Best Friend"

The Hart's uncover a drug smuggling ring posing as a dog food manufacturer.

PRIME TIME SERIES PROGRAMS

1981

1/81 CHARLIE'S ANGELS "Waikiki Angels"

A congressman hires the Angels to find his daughter who has been kidnapped and is being held against her will in a secluded beach house and on drugs. The Angels rescue the young woman and apprehend the hoods who have been terrorizing the community.

1/81 VEGAS "The Andreas Addiction"

Dan is helplessly involved in a drug deal after he is plied with PCP and heroin. He is able to overcome the drugs and break the drug ring.

4/81 AMERICAN DREAM "Crossing Patterns"

A narcotics agent goes undercover at the high school and discovers the custodian is the one supplying drugs to the students.

10/81 FALL GUY "Pilot"

Stuntman Colt learns that a country-western singer has been dealing drugs at a local bar. He is able to stop the dealer who sells drugs and terrorizes his victims.

12/81 FALL GUY "Colt's Angels"

Colt is hired to bring in a convicted drug dealer and rapist. He manages to prevent a huge cocaine sale and deliver the criminal to the police.

12/81 FALL GUY "The Japanese Connection"

Colt apprehends and arrests the Rio Brothers who are wanted for selling moonshine, as well as for marijuana smuggling.

12/81 STRIKE FORCE "Magic Man"

When a 15 year old leaps to his death under the influence of LSD, the Strike Force uncover a drug factory which preys on youngsters at school.

PRIME TIME SERIES PROGRAMS

1982

3/82 **TODAY'S FBI "Gulf Coast Murder"**

An ex-policeman is found dead and Ben Slater, of the FBI, is asked to investigate for possible mob connections. In the course of this investigation, he apprehends a drug kingpin and seizes a six million dollar cocaine shipment.

3/82 **T. J. HOOKER "God Bless the Child"**

Hooker and his partner Romano find a sixteen year-old corpse, her arms riddled with fresh needle marks and uncover a ring which is illegally dealing drugs from a hospital.

4/82 **GREATEST AMERICAN HERO "Captain Bellybuster and the Speed Factory"**

Maxwell and Ralph stop a drug smuggling outfit which is masquerading as a fast food chain outlet.

12/82 **THE FALL GUY "Hell On Wheels"**

Colt and his partner Howie are hired to find a woman wanted on an assault charge who is a member of a roller derby team. During the course of the investigation, they discover that the team's coach is running a drug dealing operation.

PRIME TIME SERIES PROGRAMS

1983

2/83 THE LOVE BOAT "Vicki's Dilemma"

Vicki's boyfriend is addicted to pills, but he makes her promise not to tell anyone. When he collapses, they both divulge the truth and he takes a step toward rehabilitation.

4/83 THE RENEGADES "Target: Marciano"

Captain Scanlon and a police psychiatrist assign the renegades to find an escaped, psychotic drug dealer who has threatened to start shooting random victims.

10/83 TRAUMA CENTER "No More Heroes"

A man desperate for drugs invades the Trauma Center and creates a hostage situation where a man is shot. The Trauma Center use their skills to save the man's life, in addition to controlling and apprehending the criminal.

11/83 MATT HOUSTON "China Doll"

In investigating the murder of C.J.'s friend, Houston uncovers and stops a heroin-smuggling ring in Chinatown.

11/83 HARDCASTLE & McCORMICK "Killer B's"

A huge drug trafficker pretends to have gone straight by making "B" movies. Hardcastle & McCormick prove it is only a front.

PRIME TIME SERIES PROGRAMS

1984

1/84 T. J. HOOKER "The Snow Game"

Hooker, working undercover, traps and apprehends members of one of the world's largest drug smuggling rings.

1/84 HOTEL "Tomorrows"

Dave helps his law school buddy save his mother, who is being turned into a junkie by her husband. The mother is rehabilitated and her husband is arrested.

1/84 MATT HOUSTON "Criss-Cross"

When Lt. Novelli is arrested for a ten million dollar drug theft from the police property room, Houston proves his innocence.

2/84 T. J. HOOKER "Hot Property"

Stacy is engaged to an attorney involved with the mob, who uses her to steal cocaine taken in a drug bust. She ultimately testifies against him, leading to his conviction.

7/84 HAPPY DAYS "School Dazed"

One of Joanie's students is addicted to sleeping pills. Joanie and her family try their best to counsel her and convince her to stop taking them.

11/84 T. J. HOOKER "Hardcore Connection"

Hooker teams with an ex-prostitute who helps lead him to a drug-dealing cop in order to clear the name of a murdered vice sergeant.

11/84 HOTEL "Detours"

Mrs. Cabot becomes addicted to pain killers. While she first tries to treat herself, the addiction is discovered and she seeks professional help.

11/84 T. J. HOOKER "Anatomy of a Killing"

An execution-style murder thrusts Hooker into working with a former partner whose daughter is discovered to be a heroin addict and the girlfriend of a man involved with the killing.

84
Season DYNASTY

A recurring story about Peter DeVilbis who was addicted to cocaine and whose deterioriation was depicted throughout the season.

PRIME TIME SERIES PROGRAMS

1985

1/85 HOTEL "Love and Honor"

A man uses diplomatic immunity to hide his heroin addiction and the drug-related death of a woman he is with at the hotel. The death and the smuggling activities are discovered and he is turned over to the authorities.

2/85 STREET HAWK "Dog Eat Dog"

Jesse approaches a well-known female rock singer and video actress for a police anti-drug promotion. Soon after, her manager is murdered, her mentor is kidnapped and she is left holding a mysterious cassette.

TBA THE FALL GUY "Split Image"

Colt faces a deadly peril. His quarry ripped off two major rival crime bosses in a drug deal and both bosses are determined to kill the man and anybody with him.

TBA MACGRUDER & LOUD "The Price of Junk"

Jenny works undercover in a Cuban heroin ring while searching for the mother of a 10 year old boy she has befriended.

TBA T. J. HOOKER "Outcall"

A massage parlor-prostitution operation is the subject of Vietnamese gangsters who deal in narcotics and extortion.

SECTION II:

MADE FOR TELEVISION MOTION PICTURES

MADE FOR TELEVISION MOVIES

1980

3/14/80 WHERE THE LADIES GO

The story of a country-western club where bored housewives go looking for companionship. One of the women, Helen's abuse of pills leads to an overdose which she recovers fromwith the understanding and help from her husband who realizes he needs to spend more time and attention with his wife.

5/23/80 REWARD

An unorthodox cop's murder investigation comes across a drug ring on a college campus which is seducing college students with the offer of drugs. Dolan, the cop, breaks the drug ring's grip on the campus community.

6/1/80 THE DESTRUCTORS

A US Embassy official stationed in Paris is determined to bust a multi-million dollar narcotics operation which has produced drugs which are smuggled into the US. Through the infiltration of the drug ring the operation is stopped resulting in a major stoppage of drug traffic into the States.

9/28/80 MARILYN: THE UNTOLD STORY

A Docudrama of the life of Marilyn Monroe. During the course of the story, we see the increasing dependence on alcohol and drugs that occured in the later part of her life. This drug and alcohol abuse led finally to her tragic death, which was the result of the combining and overdose of the two substances.

MADE FOR TELEVISION MOVIES

1981/1982

5/20/81 SHE'S IN THE ARMY NOW

A behind-the-barracks look at five young women in the US Army reveals the rigors and romantic run-ins of basic training. One of the recruits who is assigned to drive patients to and from the dispensary is seduced by her boyfriend into delivering stolen drugs to him on base. Finally, both she and her boyfriend are arrested and she must endure the tough correctional center treatment.

5/21/82 DREAMS DON'T DIE

Teenagers in the Inner City face the difficult decision of peer group pressure to avoid drugs. Kirk, a fifteen year old drug dealer flaunts his success and threatens those kids in the neighborhood who don't use drugs until Danny, a young man who has dreams of breaking out of the ghetto formulates a plan to cooperate with the police in breaking Kirk's teenage drug ring.

MADE FOR TELEVISION MOVIES

1983

1/23 & 24/83 MALIBU, PARTS I & II

A young Midwestern couple encounters temptation, seduction and deception among the wealthy, famous and glamorous residents of California's fabled beach community. When one of the characters discovers that her husband is having an affair, she attempts suicide through an overdose of pills - a classic call for help. When she is out of immediate danger, she and her husband recognize their need to re-examine their lives and marriage.

3/6/83 BABY SISTER

Nineteen year old Annie drops out of college and moves to Los Angeles to live with her older sister Marsha. Marsha's boyfriend is a doctor who works in a local clinic and in one scene has a major altercation with a local drug addict and dealer who comes to the clinic desperate for drugs. The doctor refuses him. One night later the addict breaks into the clinic and is discovered by Annie. While the doctor and the addict struggle, Annie calls the police and the addict is arrested.

5/27/83 THE SINS OF DORIAN GRAY

An update of the classic Oscar Wilde tale, this time telling the story of a female Dorian. Early in the story she meets a young photographer who falls in love with her. When she arranges for him to appear on television the pressure is so great that he nearly overdoses on pills just prior to broadcast.

7/7/83 THE LAST NINJA
(Pilot)

A white boy found by Asian family and reared as one of their own and is instructed in the dying art of the Ninjas. During the course of the story he investigates and stops a gang involved in illegal cocaine smuggling.

7/28/83 SHOOTING STARS

Two actors who had portrayed private detectives on television suddenly lose their jobs and become actual private detectives. During one of their cases, they are framed to appear as heroin dealers but they manage to have the real villains arrested.

10/9/83 THE MAKING OF A MALE MODEL

Unable to cope with his shallow career, a young male model begins to become involved with drugs. Although he is finally able to pull out of this doward spiral, his roommate does overdose and dies. Eventually the young man gives up life in the fast lane for the simpler pleasures of his hometown.

MADE FOR TELEVISION MOVIES

1984

3/26/84 **BEST KEPT SECRETS**

The wife of a policeman uncovers a system of unauthorized and illegal files being kept on people in the community including herself. During the course of the story, one of her friends begins resorting to tranquilizers because of the pressure. The policeman's wife cautions her against this abuse.

11/8/84 **THE IMPOSTER**

A con man gets a job as principal of a school that has been plagued by drug abuse and violence among the students. One of the students under the influence of drugs pulls a gun and fires it several times in the school. A young female student with a drug problem is talked by the principal into drug therapy and positive school activities, but her former drug user friends slip her an overdose of drugs and she nearly dies. The drug pushers are caught and the principal intends to start a drug abuse education program at the school.

MADE FOR TELEVISION MOVIES

1985

2/17,18,19/85	HOLLYWOOD WIVES A behind-the-scenes story of Hollywood. Two disreputable losers try to interest the story's hero in drugs. Buddy, the hero, and his girlfriend refuse to become involved.
2/10/85	SURVIVING Distraught over his brother's suicide, a young boy takes a handful of pills in a suicide attempt to gain attention. In a dramatic confrontation with his mother, she points out to him that such an overdose doesn't solve problems, but will only get him dead.
Airdate TBA	LOVE LIVES ON A teenage girl with a serious drug problem is forced by her parents to enter a drug rehabilitation program. Through support of her peers at the center and her family she is able to kick her habit.

SECTION III:

GOOD MORNING AMERICA

6/22/83 TOPIC: Drug addicted and alcoholic doctors.

Dr. William J. Farley, Medical Director of the Impaired Physicians Program of Georgia and former drug addict.
Dr. Charles Brown, an alcoholic under treatment at the Impaired Physicians Program.
Dr. James Sammons, Executive Vice President of the American Medical Association.

8/10/83 TOPIC: Drug usage by professional baseball athletes.

John Candelaria, professional baseball player.

10/12/83 Entire two hours devoted to substance abuse. Co-hosting with David Hartman for this special show was Nancy Reagan. Among the topics broached were the following:

1) Mrs. Reagan's involvement in an anti-substance abuse campaign.
2) Drug abuse in professional sports.
3) Drug abuse in the work area.
4) Dealing with a child who is abusing or experimenting with drugs (parenting).
5) Teen age drug abuse.
6) The effect of substance abuse on American business.

2/23/84 TOPIC: Use of illegal drugs by professional baseball players.

Ken Moffett, former Executive Dirctor of the Baseball Players Association.

2/28/84 TOPIC: How Ms. Ford overcame her dependencies.

Betty Ford, former drug dependent alcoholic.

2/29/84 TOPIC: How Ms. Taylor overcame her dependencies.

Elizabeth Taylor, former drug dependent alcoholic movie star.

3/26/84 TOPIC: How Mr. Moore overcame a $400-a-day drug habit.

Sam Moore, a former drug dependent singer.
Joyce MacIver, Mr. Moore's manager and companion.

4/25/84 TOPIC: Educating the public to the drug abuse problem among the young.

Dr. Mitchell Rosenthal, President of Phoenix House.
Wendy, a 17-year-old drug abuser who appears in a P.S.A. for Phoenix House.
Arthur, a former drug abuser who helped write Wendy's commercial.

5/14/84 TOPIC: Michael Jackson's involvement in the government's new campaign against teenage drunk driving.

Elizabeth Dole, Secretary of Transportation.

9/24/84 TOPIC: Drug Abuse in Professional Sports.

Senator Paula Hawkins (R-FLA), Chairperson, Senate Subcommittee investigating drug abuse in professional sports.
Mercury Morris, former professional football player who was convicted of selling cocaine.

1/18/85 TOPIC: How drug abuse can overtake a person's life.

Larry Gatlin, a recovering drug addicted alcoholic country western singer.

1/25/85 TOPIC: Teenage drug abuse.

Beth Polson, Author of "Not My Kid...A Parent's Guide To Kids and Drugs."
Sonya Linkfield and Jeff Piedmont, former teenage drug abusers.

SECTION IV:

CHILDREN'S PROGRAMMING

10/78 **GAUCHO**

In an effort to fulfill his mother's dream of returning to Puerto Rico for a visit, a young boy becomes a drug runner. He is almost caught but the scare he experiences makes him realize what he is doing and tell the truth to the police.

1977-Present **SUPERFRIENDS HEALTH TIP "The Hazards of Taking Drugs"**

A young boy is rejected by his friends for not joining them in taking drugs. His friends abandon him on a deserted road when Superman comes to the rescue and reinforces his decision to stay out of the drug scene.

9/81 **STONED**

In an attempt to win peer approval, a high school student experiments with marijuana. He learns that escaping reality has negative consequences not only for himself but for those he loves when he almost loses his brother in an accident while he is stoned.

IN DEVELOPMENT

BABY FACE

A young police woman poses as a student to uncover a narcotics operation in a school.

DAD'S ON DRUGS

A 13 year old faces the dilemma of recognizing that his father is hooked on drugs.

PRESCRIPTION FOR DISASTER

An episode of the "Littles" series in which a child must deal with her mother's drug problem.

SECTION V:

PUBLIC SERVICE ANNOUNCEMENTS

SECTION VI:

THEATRICAL FILMS

1980-85

The following motion pictures have had deletions made to reduce or eliminate the use of drugs:

5/80 LOOKING FOR MR. GOODBAR

Two scenes of cocaine use deleted.

8/80 LAST OF THE RED HOT LOVERS

Shortened a sequence of two main characters smoking marijuana and deleted the imitatable aspects of the scene.

2/81 SHAMPOO

Deleted a sequence of woman smoking a marijuana cigarette.

2/83 AMERICAN GIGOLO

Deleted two sequences of people snorting cocaine.

7/8 CAN'T STOP THE MUSIC

Deleted a sequence of two main characters discussing and smoking marijuana and references to other drugs.

1/85 WOLFEN

Deleted all shots of a woman using cocaine.

TBA POLTERGEIST

Shortened a scene of main characters smoking marijuana and eliminated any imitatable aspects of the sequence.

The following motion pictures contained negative consequences of drug use:

SATURDAY NIGHT FEVER

The main character rejects the use of drugs and is contemptuous of their use by others.

CALIFORNIA DOLLS

A female wrestler is hooked on pain pills and alcohol and the positive main character clearly declares his disdain for their use.

MOMENT BY MOMENT

A female character who is dependent on pills and drugs is criticized by the positive main character who also strongly condemns the use of marijuana.

Prepared Statement of Thomas F. Leahy, Executive Vice President, CBS/Broadcast Group

Mr Chairman and members of the Subcommittee, I appreciate the opportunity to appear before you today, sharing your well known concern about the problem of substance abuse. I hope to demonstrate CBS's commitment to quality entertainment programming that emphasizes positive values and norms. At the same time, I will attempt to show the Subcommittee how we avoid glamorizing drug use and alcohol abuse in these same programs. We at CBS share this Subcommittee's deep concern about these serious and pervasive social problems and intend to continue to do our part as communicators to portray these problems realistically and responsibly in the television programs we offer to the nation's homes.

Network television appeared on the scene as an entertainment medium almost forty years ago. As our culture evolved over time, so, too has television programming. In addition to entertainment, we now offer a broad spectrum of programming which includes news, public affairs and sports as well as entertainment. But the basic staples of network television, the entertainment programs themselves, have also evolved over time, continuously seeking to determine and then to mirror the ever-changing tastes, interests and desires of our audience.

The fact that television has become a significant part of our lives carries with it enormous responsibility. As, in effect, invited guests in people's homes, we at CBS, recognize we must provide entertainment consistent with the highest standards of taste and propriety. And, although this necessarily involves numerous subjective judgements, we try to, bring to the process a sensitivity to contemporary attitudes as well.

Network television involves the close interaction of many different businesses. There are the advertisers who select our medium as the most efficient means of reaching great numbers of viewers, there are the numerous broadcast group and individual owners of the more than two hundred stations which may elect to carry the programs we present. But, as many of you know, there are also a number of program suppliers, our partners in the creative community, since the bulk of our prime time entertainment is actually produced by others from whom we acquire the broadcast rights. Nevertheless, we remain an integral part of the process, through our entertainment division specialists, at all stages of program development. This process begins at the concept stage and continues through script development and until the program product comes to fruition. At the same time, and paralleling the activities of the creative community and the entertainment development specialists, CBS Program Practices professionals provide counsel and oversight to assure that the program develops in consonance with CBS standards.

Whether produced by outside production companies or from within our own organization, each element of the schedule - daytime dramas, primetime series, specials, made-for-television movies, theatrical motion pictures, children's programs and the like - come under the scrutiny of many professionals with diverse backgrounds and experiences. Thus, we bring into play a cross-section of attitudes and perspectives that collectively help to underscore the standards of excellence for which CBS is known.

CBS has definitive standards that we apply to all of our programs when illicit drug use or use of alcoholic beverages are portrayed. If characters are shown using illegal drugs, the depiction must be related to plot or character developement and the adverse consequences of such actions must also be demonstrated. Drugs will not be shown in a manner that suggests it is glamorous to use these substances or that such use confers any kind of advantage to the user. In fact, just the opposite is shown. Similarly, CBS has attempted to impress on writers, directors and producers that consumption of alcoholic beverages must not be portrayed in a gratuitious fashion and the consequences of alcohol abuse are also exposed.

In addition to making sure that drug use or alcohol abuse is clearly shown as unacceptable behavior, we also feel a duty to bring the tragic effects associated with the use of illegal drugs to our audiences. Often, this is done in a dramatic fashion that may have an impact on our audience far in excess of other, more traditional programming vehicles such as a documentary or discussion. As we discovered in children's programming many years ago, the intertwining of education and entertainment is usually much more successful in holding the attention of an audience than the educational message standing alone.

With this in mind, I point out that addressing concerns about drug use and alcohol abuse is not new to CBS. Permit me to read a brief passage supporting that statement:

> "In recent years, the problem of drug abuse in America has grown to epidemic proportions. Narcotics addiction and its consequences have become a part of the American scene, requiring the urgent attention of concerned citizens . . . Viewers and listeners to the CBS Television and Radio Networks and the CBS Owned Television and Radio Stations have been aware of the growing problem of drug abuse for more than a decade. Many years before America's drug problem grew to its present level, CBS News was investigating the international drug traffic and the CBS Owned stations were examining the social ills in their communities."

That is from a publication entitled CBS Broadcast Coverage of the Drug Problem, dated July 24, 1972. It goes on to describe an impressive number of broadcasts going back to a 1959 hour-long documentary on the CBS Owned station in Los Angeles and to a two year long investigation begun in 1962 by CBS News which resulted in the highly acclaimed CBS REPORTS: "The Business of Heroin," broadcast in January 1964.

The concern reflected in that 1972 publication has continued throughout the intervening years. As the nature of the substance-abuse problem has changed reflecting changing patterns of drug use and the growing awareness of the problems involved in alcohol abuse, the programming content has also changed. Thus, four years ago, we aired a children's afternoon special that dealt with peer pressure among teenagers to experiment with drugs and a made-for-television movie about an aspiring young athlete who became an alcoholic. CBS has continued to broadcast programming with similar and related themes in all dayparts and with particular attention to our younger viewers.

DRUG ABUSE PSA'S for 1984

	GROUP	NUMBER OF SPOTS SCHEDULED	TIME PERIODS
1/84	NATIONAL INSTITUTE ON DRUG ABUSE	1	Prime Time
2/84	NATIONAL INSTITUTE ON DRUG ABUSE	9	7 Morning 2 Late Night
3/84	NATIONAL INSTITUTE ON DRUG ABUSE	5	1 Prime Time 4 Late Night
4/84	NATIONAL INSTITUTE ON DRUG ABUSE	6	1 Prime Time 5 Late Night
5/84	NATIONAL INSTITUTE ON DRUG ABUSE	19	14 Morning 5 Late Night
6/84	NATIONAL INSTITUTE ON DRUG ABUSE	22	17 Daytime 5 Late Night
7/84	NATIONAL INSTITUTE ON DRUG ABUSE	9	4 Daytime 1 Prime Time 4 Late Night
8/84	NATIONAL INSTITUTE ON DRUG ABUSE	4	Late Night
9/84	NATIONAL INSTITUTE ON DRUG ABUSE	2	Late Night
10/84	NATIONAL INSTITUTE ON DRUG ABUSE	1	Late Night
11/84	NATIONAL INSTITUTE ON DRUG ABUSE	3	Late Night
12/84	NATIONAL INSTITUTE ON DRUG ABUSE	0	
	TOTAL NUMBER OF SPOTS	81	4 Prime Time 21 Morning 21 Daytime 35 Late Night

Last season, we aired "License to Kill," a dramatic, two-hour movie on the tragic results of drunk driving both as to the offender and the victim's family. This past January, the CBS Television Network broadcast "Not My Kid," an intense drama about an affluent, seemingly carefree family forced to come to grips with their teenage daughter's drug abuse.

I have brought a very brief clip of that program with me and, with your indulgence, I will play it now. I think you will also be interested in the material you will see that followed the program.

(Play tape)

As you have seen, Mrs. Reagan graciously agreed to appear after the program as part of our on-going "Read More About It" project done in conjunction with the Library of Congress. This project calls viewers' attention to books available in most libraries that can be read for further information on the topic of the broadcast. In this case, the bibliography dealt with various forms of treatment for drug-related problems.

The Stockard Channing public service announcement that followed the First Lady was something new and a little different for us. We fed several versions of that PSA to our more than 200 affiliates in advance of the program and suggested that they insert local telephone numbers of action lines, drug-help programs and the like, that are active in their communities. In addition, should they wish, they could also provide addresses and numbers for the national PRIDE organization. In all cases, the affiliates were directly involved in mobilizing local resources, state and local agencies and volunteer groups, to provide assistance to viewers in their own communities.

Frankly, we were quite pleased with the results. The announcement which you have just seen brought forth more than 100 phone calls in the Delaware Valley area that evening, including one from a fifteen year old who recognized herself in the depiction and entered a treatment program the next morning. In Southern California, a 17 year old secret drug-user watching with her parents excused herself when the numbers came on the air, called one of them and asked for help. Dr. Carlton E. Turner, Special Assistant to the President for Drug Abuse Policy reported in his letter to me of February 7:

> "Following 'Not My Kid,' one treatment facility received over 500 calls for help and the National Federation of Parents (NFP) received and continues to receive, requests for assistance in finding treatment facilities for young people on drugs. Levels of telephone requests at PRIDE, Georgia State university, in Atlanta are above normal . . Phone numbers for both groups were listed at the end of 'Not My Kid.' "

Dr. Turner characterized the psa effort as "a significant contribution toward helping Americans overcome drug abuse."

Special programs and made-for-television movies like "Not My Kid" are very important in focusing attention on the problem of drug use and the costs it imposes on the abuser, family and on society. But they are not alone. Several of our most successful regular series programs have included continuing themes that vividly portray the horrible consequences of drug use and, often, the environment and pressures that lead to drug usage. For example, in one episode of "Cagney and Lacey," when Detective Cagney discovers her new boyfriend is a habitual user of cocaine, she confronts him with the choice of seeking professional help or being arrested for his own good. Yet another episode underscored the difficulty inherent in the rehabilitation process. Since the beginning of this season on "Falcon Crest," there has been a continuing storyline about "Joel," a character addicted to cocaine. The systematic deterioration of his physical and emotional stability is shown as well as the criminal activity he must pursue in order to sustain his habit. A few weeks ago, Joel was placed into a drug rehabilitation program. . . stay tuned.

Other prime time series with similar themes have included "Simon and Simon" and "Knots Landing." A nine episode sequence on that series dealing with one major character's gradual dependency on prescription drugs and her fight to regain control of her life received a Scott Newman Foundation Award for writing about drug abuse. I have attached, for the record, a detailed list of recent programs that deal with substance abuse.

Our concern about illicit drug use does not end with entertainment programs. CBS and its affiliates have carried inumerable stories exposing the extent of illicit drug trade and the law enforcement efforts to curtail the flow of these substances in their newscasts and on programs like "60 Minutes". Additionally, CBS personnel at all of our locations have been active with the many community groups that share a common concern about substance abuse and its effects. Just last year, we distributed a special half hour tape to our affiliates and encouraged them to offer it to local drug treatment centers. The tape was based on the drug problem sequences of "Knots Landing" with a special introduction by the Medical Director of the Betty Ford Center.

Finally, and I would like to emphasize this point, no single issue has had more public service announcements devoted to it in the past several years than substance abuse -- on our television network, our two radio networks, and on the radio and television stations owned by CBS. My suspicion is that the same holds true for most of our radio and televison affiliates.

Mr. Chairman, for more than two decades, we have been involved in efforts to discourage the use of illicit drugs and abuse of alcohol. Our commitment to the realistic portrayal of drug use and alcohol abuse is complete and continuing. Gone for good are the days of the "happy drunk" and the "mellow drug user." We have all learned that these stock characters -- so common many years ago -- are no longer funny. But we must not be deceived into believing that broadcasters -- however concerned and responsive -- can solve this problem. Television did not create substance abuse and it cannot alone prevent it. CBS believes that solutions to these serious problems must stem from the combined efforts of all segments of an informed society -- parents, teachers, students, community groups, churches, government and the media. Recognizing its role, CBS will continue its efforts to be part of the overall solution to this problem. And, Mr Chairman, we applaud this subcomittee and its members, the Senate Drug Caucus and, indeed, many Congressional leaders for their tireless efforts to address the tragic problem of substance abuse.

Thank you.

ATTACHMENT

MOVIES MADE FOR TELEVISION

THE BOY WHO DRANK TOO MUCH
February 6, 1980 - (Repeated on 9/9/81)

A teenaged alcoholic receives the unstinting support of his schoolmate who voluntarily attends therapy sessions as a surrogate. Fifteen-year-old Billy Carpenter, from a stable, closely-knit family, befriends ice hockey teammate Buff Saunders who lives with his widowed, alcoholic father. When Billy becomes aware of his friend's alcoholism, help is sought. Soon Buff is hospitalized but his father refuses to participate in his recovery. Despite the Carpenter's disapproval, Billy volunteers to act as a surrogate. Billy endures Buff's surly and uncooperative attitude and during an emotional breakthrough, Buff is able to bring father and son together. The hockey team welcomes back their almost-fallen cohort and accepts him due to his honesty and reversal of his problem.

LICENSE TO KILL
January 10, 1984

The Peterson family force justice to prevail after their daughter is recklessly murdered by a drunk driver. John Peterson attempts to have his daughter's killer brought to justice only to find that the law leaves much to be desired. Family relationships rip apart - on both sides - as Tom Fiske, the drunk driver is besieged by his frantic wife to get help for his desease.

NOT MY KID
January 15, 1985

An affluent, seemingly carefree family comes to grips with their teenaged daughter's drug abuse. At first disbelieving, Dr. and Mrs. Bower slowly realize that not only has their fifteen-year-old daughter used every drug imaginable, but has committed crimes to sustain her habit. She is brought to an unorthodox drug rehabilitation center which focuses treatment on getting straight - but treatment is "meted out" by her peers - fellow young addicts who have conquered their life-threatening habits.

THE LIFE OF THE PARTY: THE STORY OF BEATRICE
September 29, 1982

Beatrice O'Reilly, the "black sheep" of a large family from Texas, lives in California with her patient, older husband. She is constantly partying and getting drunk. Finally, she becomes so ill that she calls the recently formed Alcoholics Anonymous. Through the help of Tom, Rita and other members of AA, she gets and stays sober. She manages to set up an AA program in prison, but realizes that the ex-convicts need somewhere to go when they are released. After her husband dies, she channels her energies into founding an alcoholic recovery home for women and keeps it going despite lack of funds and neighborhood opposition. This drama based on a true story starred Carol Burnett as Beatrice O'Reilly.

DESPERATE LIVES
March 3, 1982

An idealistic, young counselor arrives at Hamilton High School at the start of a new school year. She can't help but notice that some of the students are openly under the influence of marijuana. While she tries to admonish them without sounding preachy, and speaks to other colleagues about what she percieves as a pervasive drug problem in the school, it becomes apparent that it's so out of control that those in authority have given up the fight. She continues her efforts and when two students fall victim to drugs, she calls the student body together and makes an urgent, dramatic plea, recounting the stories of their victimized classmates. This unexpected demonstration of caring gets the students' attention and causes them to question the use of drugs at all.

PRIME TIME PROGRAMMING/CURRENT SERIES

AIRWOLF - "Firestorm" - January 19, 1985
(Original Air Date - 9/19/84)

Dominic's old friend Eddie Donahough leads a lonely, alcohol-ravaged existence when we meet him. The force of events, Dominic's prodding and Eddie's need to regain his self-respect lead him to take the first painful steps toward recovery.

CAGNEY AND LACEY - "Recreational Use" - July 2, 1984
(Original Air Date - 12/27/82)

Detective Chris Cagney faces an impossible dilemma when she discovers that her boyfriend is an habitual user of cocaine. Dory, her new beau tries to defend his behavior by calling it "recreational" and because of her love for him, she rationalizes events. But as Chris witnesses (as does the audience) the systematic disintegration wreaking havoc on Dory's emotional and physical stability, she comes to terms with his addiction. She states that it is a threat not just to him and their relationship, but to the community he's promised to serve. In a final confrontation, Chris pleads with Dory to get professional help - or she will turn him in for his own good.

CAGNEY AND LACEY - "Hooked" - December 10, 1984

Cagney's confidence in Dory is shaken when he is suspected of tampering with evidence in order to protect Jim Driscoll, who fought to get Dory off drugs and is now a dealer. This storyline has continued in the series and explores the effect that Dory's former cocaine habit continues to have on his and Cagney's relationship.

CAGNEY AND LACEY - "An Unusual Occurrence"
November 26, 1984

After Cagney shoots and kills a drug-crazed youth in self-defense, she must deal with an inflamed community, an antagonistic television reporter and ultimately, the boy's mother. Cagney agonizes over what she's had to do and must come to terms with the fact that the boy, high on PCP had to be stopped.

CAGNEY AND LACEY - "Who Said It's Fair?"
February 11, 1985

Lacey shows singleminded dedication as she and Cagney track down a heroin dealer who has been using an eight-year-old boy as a drug runner.

E/R - "Save The Last Dance For Me"
October 9, 1984

The sub-plot of this episode deals with the "tricks of the trade" as a well-dressed man fakes an illness in order to obtain drugs. Of course, his plan fails.

E/R - "Son of Sheinfeld"
November 5, 1984 - (Original Air Date - 10/2/84)

Dr. Sheinfeld's teenaged son David arrives at the emergency room with a friend who has overdosed on drugs. As the staff struggles to save the boy, father and son debate their respective points of view.

E/R - "Enter Romance"
December 26, 1984

The doctors treat an alcoholic who, while trying to kick the habit, suffers the shock of withdrawal.

THE JEFFERSONS - "A Secret In the Back Room"
Air Date To Be Determined

The Jeffersons learn that their bartender friend Charlie is an alcoholic and that his wife has left him. Charlie exhibits denial and anger at their instrusion into his life but by show's end, he is able to admit that he has a problem and this turn of events convinces his wife to return and to aid him in his recovery.

FALCON CREST - "Chameleon Charades"
November 25, 1983

This episode begins the chronicle of Julia, Angela Channing's daughter who is serving time in prison for murder. In an attempt to extort money from Julia's wealthy family, an unscrupulous prison matron causes Julia to become alcohol dependent. This storyline continues through January of 1984 in which Julia's condition deteriorates as a direct result of her substance addiction. Subsequently, she escapes from prison and with the aid of a "mountain man" is able to divest herself of the habit.

FALCON CREST - "The Outcasts"
October 19, 1984

This episode introduces a new character named Joel who is a cocaine addict and is trying to extort money from his wife, Terry. Between October, 1984 and the present, this is a continuing storyline which has at this point evolved to Joel seeking treatment. In the intervening episodes, the systematic deterioration of Joel's physical and emotional stability is evidenced as well as the criminal activity he must pursue in order to sustain his habit. As of January 4, 1985, Joel has been placed into a drug rehabilitation program.

SIMON AND SIMON - "The Wrong stuff"
August 9, 1984 - (Original Air Date - 2/9/84)

A former astronaut who walked on the moon becomes despondent over the demise of his notoriety and sinks into alcoholism. Unscrupulous investors rehabilitate him only to use him and his former fame as a means to cover shady business dealings.

SIMON AND SIMON - "Slither"
February 7, 1985

Rick and AJ frantically search for ~~a runaway~~ teenager after she is framed in a drug bust. After a brief interlude of drug use, Phoebe Glass is trying to go straight, but her old friends in high school won't let her. They plant a cache of drugs in her locker and phone in a "tip" to the police. She panics and runs away and with nowhere to go, falls into bad company where she becomes the target of a big-time drug dealer. Rick and AJ are able to extricate her and return her to her home.

KNOTS LANDING - "The People vs. Gary Ewing"
September 29, 1983

Prior episodes of this series focus on Gary Ewing's descent into alcoholism due to his disintegrating marriage and other factors. The audience has witnessed his blackouts, bizarre behavior and denial until he is accused of murder and must come to grips with the fact that he might have done it during a blackout episode. While in the prison ward, Gary Ewing goes through painful withdrawal and the audience is privy to the disastrous consequences of this addiction. Over a period of months, the audience is shown Gary Ewing's commitment to sobriety as he attends meetings of AA regularly. He is now a recovered alcoholic.

KNOTS LANDING - "Denials"
December 15, 1983

Karen MacKenzie, the bastion of sanity and good sense in this series, becomes addicted to prescription tranquilizers. Between December, 1983 and January, 1984, the storyline continues and the audience is witness to Karen's complete deterioration. She cannot deal with her marriage, her family or her life. While making a speech at a fund-raiser, she blacks out and is felled by an overdose. Her husband, against Karen's wishes, commits her to a detoxification center where she endures the agony of withdrawal.

NOTE: KNOTS LANDING - "Forsaking All Others" and "Reconcilable Differences" episodes received the SCOTT NEWMAN AWARD for writing re: Drug Abuse. These aired on January 5, 1984 and January 12, 1984, respectively and were repeated on July 5, 1984 and July 12, 1984.

SCARECROW AND MRS. KING - "Our Man in Tegernsee"
November 19, 1984

This episode focuses on an agency friend of Lee's who has become an alcoholic. He fails to perform his job, ends up betraying his long-time colleague and the audience witnesses his downfall as a direct result of alcohol abuse.

NOTE: At the outset of the 1983/84 season, the producers of this series wanted to effect a variation in locations. In so doing, "Harry's Bar" was proposed as a permanent set where our protagonists would occasionally sip a beer or an alcoholic beverage. In our coversations with them, the producers agreed that perhaps this might be deemed gratuitous and "Harry's Bar" has now acquired a coffee shop atmosphere in which our stars grab a bite to eat or have a cup of coffee. This is a classic example of the cooperation between the creative community and a network function.

COVER UP - "Sudden Exposure" - October 20, 1984
"Nothing to Lose" - October 27, 1984
"Midnight Highway" - December 8, 1984

The above episodes dealt with drugs in terms of sub-plots in which cocaine dealers and drug smugglers have been portrayed in distinctly negative fashions. In such cases, these villains are either apprehended or meet their demise as a direct result of their illegal dealings.

DALLAS

In May, 1978, this prime time series premiered and became extremely popular. Viewers seemed to enjoy the idea that exceedingly wealthy individuals who had all that money could buy found themselves in the most difficult situations and treacherously unhappy states of mind.

From its beginning almost eight years ago, Sue Ellen Ewing, wife of the infamous J.R., has been the quintessential unhappy wife, victimized by her nefarious husband. The viewer has been witness to Sue Ellen's binges, her psychiatric treatment, her forced commitment to a sanitarium, the impending loss of her son and myriad other tragic events as a direct result of her abuse of alcohol. Her character has evolved in the years since the series began and while antagonists continue to put temptation in her path, Sue Ellen Ewing has taken responsibility for her life and for her actions, and is now a recoverd alcoholic who has not touched a drop in years.

Digger Barnes, the now deceased father of Pamela Ewing is referred to as a "pathetic drunk" and this is cited as the primary factor not just in his demise, but for his failure in business.

The production company, in concert with Program Practices, continues to be responsive and cooperative in eliminating from scripted material sequences involving the use of alcohol which are not necessary to plot or character development.

CBS SCHOOLBREAK SPECIALS

These hour-long special presentations are designed specifically for young adults and deal with substantive issues that affect their lives. Among the issues explored are, of course, the use and abuse of alcohol and drugs.

The synopses that follow are illustrative of the concern that CBS shares regarding this pervasive problem.

CBS SCHOOLBREAK SPECIAL

THE HOUSE THAT HALF-JACK BUILT
November 16, 1980

This program dealt with one boy's struggle to cope with the many questions surrounding drugs, the reluctance of his parents to answer those questions and especially with peer pressure to experiment with drugs.

ALL THE KIDS DO IT
April 24, 1984

This explores the painful consequences experienced by an Olympic hopeful when he drinks and drives. For his 16th birthday, Buddy's parents get him a used car, issuing restrictions with regard to its use. But when Buddy and his friends "have a few beers" and go cruising, they are picked up by police for reckless driving. His parents are infuriated and demand he be more responsible. The day before the Olympic trials, Buddy himself becomes a victim of an auto accident in which other teens have been driving under the influence. Instead of taking part in the trials, Buddy is confined to a hospital bed from which he painfully views his lost dream on television.

CONTRACT FOR LIFE: THE S.A.D.D. STORY
December 11, 1984

Based on a true story, this program explores the events leading up to the creation of the organization known as Students Against Driving Drunk. Bob Anastas coaches the Grant High School hockey team. After a win, the team celebrates by drinking beer. One of them, fearful of not making curfew, speeds home, crashes and is killed. Soon after, yet another team member is involved in an auto crash, becomes comatose and dies without regaining consciousness. Anastas, stunned by this tragic series of events draws up a contract for students and parents to sign which strikes a deal: Parents will pick up their kids if they need a ride because they or someone else has been drinking and that the matter will be discussed at a future time. Also, the parents agree not to drive after drinking. The result is that nearly every student brings back a signed contract and the commitment to abstain from alcohol while driving has been made.

SATURDAY MORNING PROGRAMS

As early as 1975, and continuing on the Network until Sept.,'83 FAT ALBERT hosted by Bill Cosby dealt with issues such as drugs and their use/abuse in a manner to which young children could relate. For instance, an animated rock group would perform a tune called "...Dope is for Dopes..."

This season, PRYOR'S PLACE has not dealt directly with substance abuse. Weekly episodes have, however, concerned themselves with talking openly and honestly with parents, teachers and trusted friends about anything that is bothering them; the need to express their feelings; how to cope with the guilt that some children feel when their parents divorce, and the raising of awareness with regard to respect for the elderly and the fountain of knowledge this segment of our population represents. Also, PRYOR'S PLACE did a story on the importance of reading books and the adventures that can take place in the mind as a result.

THE CBS READING PROGRAM

Through CBS' Educational and Community Services Department, scripts are selected on issues of specific interest to young people and along with teachers' guides and instructions for parents, are disseminated throughout the country.

This information is made available for the express purpose of encouraging young people to view the material with their families so that open and candid communication can take place in the home and in the classroom as well.

Also, apart from the Reading Program is the CBS/LIBRARY OF CONGRESS BOOK PROJECT - READ MORE ABOUT IT. Certain programs are followed by suggestions made by a famous personage - in that which is attached, by First Lady Nancy Reagan - in the form of book titles on the subject in question. This enables the viewer who has just seen the program to go to the local library with a head start in obtaining pertinent material that will expand their knowledge and understanding of the show's basic content.

PRIME TIME PROGRAMMING/MINI-SERIES

GENERAL NOTES

Long form allows for more adult storylines which can be fully fleshed out. Scripts based on best-selling novels have been found to be extremely popular with the viewing audience.

Drugs have not been a story element in aired projects these last two seasons. Nor have they been a major theme in projects under development the last few seasons. When casual drug use is indicated in script form, Program Practices in concert with the production company has eliminated it.

With regard to alcohol use/abuse, scripts are carefully reviewed to avoid glamorizing the consumption or the abuse of this substance. However, if the film is based on a well-known existing work, the character depictions can be altered only in keeping with who they are in the book.

The following synopses are illustrative of the above.

THE MASTER OF BALLANTRAE - 3 Hours - January 31, 1984

The pirate chief is portrayed as an evil, vicious, drunken, murdering thief. The evil brother is a womanizing profligate who gambles and drinks his way through the family fortune. While certain directorial cautions were issued, we chose not to tamper with characters created by Robert Louis Stevenson.

MASTER OF THE GAME - 9 Hours - February 19, 20, 21, 1984

The lead character, Jamie MacGregor is betrayed by the men he trusted as his mentor. His ordeal turns him into an instrument of revenge. When his son is murdered by rebellious natives, he turns to drink to numb his loss. The audience is witness to the way in which his drinking prevents him from overcoming his grief and leads to his downfall.

MISTRAL'S DAUGHTER - 6 Hours - September 24, 25, 26, 1984

The lead character, Julien Mistral, is a brilliant, arrogant artist. He is French, regularly given to his carafe of wine and when he loses his lover, he drowns his sorrows in drink. This element is a major story point and while certain cautions were delivered to the production company it was agreed that his character should remain intact.

CHIEFS - 6 Hours - November 13, 15, 16, 1983

This period piece explores the life of a small town through the terms of office of three chiefs of police. One of the three is a WW II multi-decorated hero. He is also a psychotic bully whose viciousness is compounded by his heavy drinking. He is finally exposed when his drinking keeps him from successfully hiding his true nature and his downfall ensues.

SPACE - 13 Hours - April 14, 16, 17, 18, 1985

A senator's wife is a lonely, unhappy woman of fragile emotional stability. When the rigors of political campaigning and public life become too much for her, she begins drinking and the audience will witness her retreat into a fantasy world along with the deterioration of her marriage.

DAYTIME DRAMAS

THE YOUNG AND THE RESTLESS

This daytime drama premiered in 1972. In 1974, a major character KAY CHANCELLOR was introduced. An emotionally unstable woman, she was pushed over the edge when she discovered that her husband had had an affair with someone Kay considered to be a confidante. Her resultant descent into alcoholism continued until she "hit bottom" and sought help from Alcoholics Anonymous. For eight years, this character was successful in her recovery but yet again, was sabotaged by a series antagonist in an attempt to return Kay to alcohol dependency. The viewing audience was witness to Kay's denial of this disease and dramatically, through scenes depicting her renewed descent, was privy to the debilitating nature of her condition. In an effort to aid a friend suffering from alcoholism as well, Kay resolves to get help and does so, thereby becoming the catalyst in someone else's recovery. This storyline continues to this day, with both characters dealing with alcoholism "one day at a time," for all the viewership to see.

CAPITOL

Between July, 1984 and February, 1985, this daytime drama has featured a character named Zed Diamond, a businessman upon whom many people depend for employment. He becomes alcohol-dependent over a period of months, triggered by emotional upheaval in his life. At the urging of friends, he seeks treatment from a doctor and the viewer has endured with him the denial of his problem, the alienation of his friends, the deterioration of his business and his final plunge to "rock bottom."

Throughout dialogue on the series, all of the above situations are detailed through the words and actions of other major characters. Warnings are issued from his doctor; his friends try to cajole, plead and admonish but it is only when he finds himself bereft of help that Zed comes to a realization:

> "I guess I finally hit bottom,
> Maggie. I realized that when
> you're down there, you got two
> choices: stay down there and
> die, or climb out..."

The resolution process of Zed Diamond's alcohol dependency continues as he seeks help from qualified professionals.

PRIME TIME PROGRAMS/DISCONTINUED SERIES

NURSE - "A Little Rain" - April 2, 1981

This one-hour drama starring Michael Learned involved her discovery of her teenaged son's use of amphetamines. The boy begins using pills because of school-related stress vis-a-vis studies, examinations, etc.. Ms. Learned's character observes strange behavior as her son evidences "highs and lows" and changes in temperament. When one of the boy's friends overdoses and a confrontation takes place between son and mother, the explicit dangers of drug use/abuse are underscored.

NURSE - "A Place to Die" - January 21, 1982

This one-hour drama focused in part on a rock singer who is admitted to the hospital with partial kidney failure. His condition is diagnosed as a direct result of the abuse of alcohol, drugs and "living in the fast lane." He is told that he must change his lifestyle in order to stay alive but he remains deaf to this admonition.

NURSE - "Hands of Gold" - February 11, 1982

This one-hour drama focuses on the fact that drugs are being stolen from the hospital dispensary. It is soon discovered that a promising female surgeon has been using controlled substance pain killers due to what is later diagnosed as myasthenia gravis. The thrust of the story includes the possibility of knowledgeable professionals sometimes having drug dependencies.

SEVEN BRIDES FOR SEVEN BROTHERS - "Deadly High"
January 26, 1983

The McFadden family flush out and aid law enforcement officials apprehend rural marijuana growers who are also selling to school children. This episode heavily stressed the problem of peer pressure in junior high and high schools to use.

AFTERMASH - 1983-84 Season

The first few weeks of this series the character of Father Mulcahy was portrayed as in the grips of alcoholism. Having suffered a hearing impairment from shelling in Korea, his life as a priest seemed doomed due to his inability to hear confessions. Despondent over his feelings of uselessness, Mulcahy descended into "the bottle." Sherman Potter arranged for a specialist to examine Mulcahy in hopes of restoring his hearing, which was done through surgery. Mulcahy was able to respond to treatment and referred to himself on occasion as a "recovered alcoholic." This episodic storyline helped to acknowledge that people from all walks of life are perhaps susceptible.

EMERALD POINT N.A.S. - Two-hour Pilot - September 26, 1983

This two-hour pilot introduced characters in the Mallory family and was set at a fictitious naval air station. The Admiral's eldest daughter, Celia becomes an alcoholic because of her situation as a Navy wife. This storyline is continued throughout various episodes of the series and the audience witnesses the deterioration of Celia's marriage and the jeopardy in which she places her unborn child due to the disease.

THE MISSISSIPPI - "The Big Leagues" - December 27, 1983

A famous professional football player is framed for cocaine possession and hires Ben Walker to prove him innocent. The frame is effective because the athlete and five of his teammates were busted for coke the previous year. In his case, the charges were dropped when he voluntarily admitted his drug dependency and turned himself in to a treatment center. During the ensuing year, he remained "clean" and counseled children against drugs. In dialogue, both he and his wife described the difficulties involved in fighting this addiction.

ALICE - "Tommy's Lost Weekend" - November 25, 1984

This episode dealt with Alice's recognition that her teenaged son was developing a problem with alcohol. His memory lapses and strange behavior convince the reluctant mother that her son needs help. The warning signs are explored and the emphasis is on parental involvement as Alice decides to attend counseling sessions with her son.

PREPARED STATEMENT OF IRWIN SEGELSTEIN, VICE CHAIRMAN, NATIONAL BROADCASTING CO., INC.

Good morning. My name is Irwin Segelstein. I am Vice Chairman of the National Broadcasting Company, Inc. It is a pleasure for me to appear before your Subcommittee to discuss the role of the media in drug abuse prevention and education. I will specifically discuss some of NBC's programming and public affairs projects which we believe communicate anti-drug messages to young people.

However, I want to preface that discussion with a brief description of our program oversight function. To guard against the inadvertent inclusion of pro-drug material, NBC maintains and enforces its own program policies as codified in our Broadcast Standards for Television. For example, our policy prohibits the use of drugs as a basis for humor; narcotic addiction may be presented only as a destructive habit; and the use of illegal drugs may not be encouraged nor shown as socially acceptable.

Before the start of each new television season, our Broadcast Standards Department meets with the producers and suppliers of NBC programs. At that time, we present our detailed concerns about programs dealing with drug abuse. We advise these producers to comply carefully with our program policies, and we urge them, where appropriate, to include drug-avoidance messages in their programs.

Moreover, on a regular basis throughout the year, this Department reviews program scripts, rough cuts, and the final product to ensure full compliance with our program policies. During this review process, we advise producers of any necessary program modifications required by our policies.

The broadcast industry has been addressing the national drug abuse problem for many years. The NBC Television Network and Radio Networks, as well as NBC's owned television and radio stations, broadcast many programs that contribute to greater public knowledge and understanding about drug abuse. NBC's Today show, the NBC Nightly News, and other NBC News specials, often cover topics that remind us of the seriousness of drug abuse.

Entertainment series, such as Knight Rider, Riptide, Highway to Heaven, Hill Street Blues, St. Elsewhere, Facts of Life, The A-Team, and The Cosby Show, have presented episodes dramatizing the harmful consequences of drug involvement.

NBC is justifiably proud of its award-winning theme campaigns targeted at drug use and abuse. For instance, four years ago NBC commenced its television season with a campaign entitled "Get High on Yourself--An Alternative to Drugs." It started with a one-hour special entitled "Get High on Yourself"--a musical celebration featuring over fifty drug-free American heroes from the entertainment and sports world.

For the rest of that week, NBC began every prime-time telecast with a specially prepared "Get High on Yourself" musical message. These messages were also broadcast that same week during other NBC-TV programs--news, sports, daytime, late night, early morning, and Saturday morning--and on the NBC Radio Network.

Two years ago, NBC sponsored another anti-drug campaign in cooperation with the National Institute on Drug Abuse (NIDA). That campaign, entitled "Don't Be a Dope," stressed family themes, particularly what young people and their parents should know about drug abuse. Our campaign consisted of public service announcements spotlighting young people and television personalities saying "no" to drugs; feature stories produced for local station use covering such topics as the availability of educational and drug treatment centers; and a half-hour program designed to test the public's knowledge and understanding of dangerous drugs. Our "Don't Be A Dope" program package was offered to over 200 stations affiliated with the NBC Television Network. That package was enthusiastically received.

For these efforts, NBC was commended in a joint resolution adopted by the United States Senate and House of Representatives. (Attached to this Statement is a sample list of NBC news, entertainment, and public service programs addressing drug themes).

We are told by experts that peer pressure drives many youngsters to experiment with and possibly become addicted to harmful drugs. When presented with this drug temptation, they often lack the will to refuse. In response, NBC conducted a campaign in 1984 which combined our "Don't Be a Dope" theme with NIDA's current campaign entitled "Just Say No." The combined project was built around the theme that refusing drugs is socially acceptable.

That campaign was again offered to all NBC-TV affiliated stations for broadcast last spring. Our package included another half hour special, as well as public service announcements featuring stars from NBC's Hill Street Blues, The Facts of Life, Family Ties, Real People, and Riptide.

NBC's five owned television stations have led the way for affiliate participation in the "Don't Be A Dope/Just Say No" campaigns. For example, WNBC-TV in New York produced Just Say No in which parents, youngsters, doctors and community officials were interviewed about drug abuse, including ways for young people to avoid drugs. Public affairs programs, news segments, public service announcements and an ad in TV Guide supported the campaign.

During one month in 1984 alone, at WNBC-TV, an entire Today in New York program was devoted to teenagers and drugs. Prime of Your Life, a show about the elderly, produced a segment on over-medicating the elderly. Positively Black aired a segment entitled "Drug Programs," which examined the effectiveness of such programs in New York City. Visiones, a program for the Hispanic community, featured interviews with three teenagers who were being treated at a drug-free rehabilitation program in the South Bronx. First Estate, a religious program, devoted a half-hour segment to "Religion and Substance Abuse."

NBC's other owned stations in Chicago, Cleveland, Los Angeles, and Washington, D.C. have also aired public service announcements, a five-part news series, a half-hour documentary and other public affairs programming as part of their anti-drug awareness campaign.

Just last month, NBC reasserted its commitment to the "Say No" effort when Soleil Moon Frye, a star of NBC's Punky Brewster, became National Chairperson of the "Say No" Clubs for elementary school children.

The anti-drug message was poignantly conveyed on a recent episode of The Cosby Show, one of NBC's highest rated prime-time series. The Huxtables found a marijuana cigarette in their son's schoolbook and became concerned. They believed

Theo when he reacted with surprise. But Theo felt he had something to prove to his parents. After finding the culprit and getting him to confess (and get help), Theo was assured by his parents that they believed him all along because they love him.

NBC is also participating in anti-drug abuse efforts on an industry-wide basis. In February of 1984, Jay Rodriguez, an NBC Vice President, was appointed to the Board of Directors of the Entertainment Industries Council. Through this Council, the entertainment industry is combining its efforts to dramatize the drug abuse menace and to stress the necessity for total abstinence.

There are no simple explanations that reveal why young people turn toward harmful and illegal drugs. Just as there are no simple explanations, there are also no simple solutions. In this context, I know that NBC will continue its commitment to the deglamorization of illicit drugs--by supporting and producing solid information campaigns warning youngsters about the dangers of drug abuse.

We have produced an updated video tape of selected news and entertainment programs that cover a variety of drug related subjects. With your permission, I would like to show this tape to the Subcommittee.

Thank you.

Attachment

NBC Programming on Drugs

March 16, 1984 Friday 7:37-7:42am	TODAY Mike Jensen filed a report focusing on drug abuse on Wall Street. He profiled one stockbroker whose life was almost ruined because of cocaine abuse, and he noted that Wall Street refuses to acknowledge the problem.
April 1, 1984 Sunday Approx 12 minutes	FIRST CAMERA Nursing A Habit Mark Nykanen filed a report regarding the problem of drug abuse in the nursing profession.
April 6, 1984 Friday 7:37-7:42am	TODAY Mike Jensen filed a report which examined how money is laundered from illegal drug sales by using legitimate companies as fronts.
April 15 - May 15, 1984 Various days and times	JUST SAY NO As part of its 1984 campaign to discourage drug abuse, NBC made a 30-minute documentary, a five-part news series, a series of over 80 public service announcements, and other media material available to NBC affiliated stations for their local use.
May 2, 1984 Wednesday 7:15-7:22am	TODAY Connie Chung interviewed Dr. Mark Gold and Edgar Adams, National Institute for Drug Abuse, about the success of a cocaine hotline that was set up a year ago,because deaths due to cocaine abuse have doubled in the last five years. The Cocaine Hotline number is: 800-COCAINE.
May 13, 1984 Sunday 8-9pm	KNIGHT RIDER Let It Be Me Michael Knight uncovered a unique drug-running operation while investigating the drug-related death of a rock and roll singer.
May 30, 1984 Wednesday 7:16-7:22am	TODAY Bryant Gumbel interviewed Robert Giuliani, U.S. Attorney for New York, and Francis Mullen, Jr., Federal Drug Enforcement Administration, regarding the status of the government's war on illegal drugs.

NBC Programming on Drugs

June 4 & 5, 1984 Monday & Tuesday Each approx 6 minutes	TODAY Jane Pauley conducted a two-part interview with Bob Woodward, author of Wired, regarding the death of comedian John Belushi from a drug overdose.
June 11, 1984 Monday 9-11pm	NBC MONDAY NIGHT AT THE MOVIES Angel Dusted A drama which explored the tragic effects on a family when their college-age son smoked a marijana cigarette laced with PCP, popularly known as angel dust.
July 12, 1984 Thursday 8:48-8:55pm	TODAY Carol Marin filed a report from Chicago, Illinois, regarding the plight of street people. She focused on Anna Ronkowski, who lived on the streets of Chicago for over 20 years. She is now free of drugs and trying to help others.
July 21, 1984 Saturday 10-11pm	THE ROUSTERS Wyatt Earp to the Rescue When an old friend was blackmailed into using his skills for dope smuggling, Wyatt stepped in and stopped the conspirators.
August 2, 1984 Thursday 7:16-7:21am	TODAY James Polk interviewed U.S. Senator Paula Hawkins (R-Fla.) and Antonio Farach, former Nicaraguan diplomat, regarding Nicaragua smuggling cocaine into the United States.
August 9, 1984 Thursday Approx 4 minutes	NBC NIGHTLY NEWS Special Segment: The Spread of Cocaine to Small Town America Brian Ross reported that the cocaine epidemic has spread to small town America, with an estimated 22 million having already tried the drug.
August 27, 1984 Monday 7:11-7:14am	TODAY Bryant Gumbel interviewed Dr. Edward Brant, Assistant Secretary of Health, and Dr. Allen Mondzac, George Washington Medical Center, regarding whether heroin should be legalized as a pain killer for the treatment of cancer.

NBC Programming on Drugs

September 16, 1984 Sunday 9-11pm	NBC SUNDAY NIGHT AT THE MOVIES Miami Vice* A drama about a New York City policeman and a Miami vice detective who joined forces to pursue a dangerous Colombian drug kingpin, who had also slain someone close to each of them. *This special two-hour presentation previewed the NBC-TV series, Miami Vice, which premiered on September 28, 1984. The series followed the adventures of the above men as they battled the "seedy" elements of crime, including drugs and prostitution in Miami, Fla.
September 25, 1984 Tuesday 8:14-8:25am	TODAY Bryant Gumbel interviewed Beth Polson and Miller Newton, authors of Not My Kid, about their no-nonsense approach to teenage drug abuse.
October 6, 1984 Saturday 10-11pm	HOT PURSUIT Riding High A young jockey who became addicted to diet pills was pressured by her pusher into throwing a big race.
October 11, 1984 Thursday 8:39-8:44am	TODAY Jane Pauley interviewed Dr. Mitchell Rosenthal, Phoenix House Rehabilitation Center in New York City, about evidence showing that two out of three adolescents are using drugs before they leave high school.
October 30, 1984 Tuesday 7:10-7:13am	TODAY Noah Nelson reported on the continuing war in California between marijuana growers and Federal agents.
November 9, 1984 Friday 9-10pm	HUNTER Flight of a Dead Pigeon A 10-year-old girl and some missing homing pigeons were discovered to be the keys to solving a homicide with drug-smuggling overtones.
November 13, 1984 Tuesday 8-9pm	THE A-TEAM The Island The A-Team invaded a South Pacific island where underworld dope smugglers were holding friends of theirs hostage.

NBC Programming on Drugs

November 16, 1984 Friday 7:43-7:48am	TODAY Jane Pauley interviewed Dr. Robert Dupont, author of Getting Tough on Gateway Drugs, about how to protect children from starting on the road to drug abuse.
November 24, 1984 Saturday 10-11pm	PARTNERS IN CRIME Fantasyland Detectives Carole and Syd infiltrated a sex-oriented nightclub and broke up a dope-smuggling ring.
November 27, 1984 Tuesday 9-10pm	RIPTIDE Be True to Your School When Nick returned to a high school reunion, he found that his old school chums were involved in a high stakes drug running business.
December 5, 1984 Wednesday Approx 4 minutes	NBC NIGHTLY NEWS Special Segment: Silicon Valley Drug Traffic David Burrington reported that drug abuse in the Silicon Valley in California has grown to one of the nation's highest abuse areas.
December 5, 1984 Wednesday 8-9pm	S.O.S...SECRETS OF SURVIVAL An informative and humorous program designed to show adults and children how to deal with such issues as drug and alcohol abuse, child abduction, and teenage suicide. In an innovative style, this program combined realistic dramas with popular music videos. Starring: Bill Cosby, Mr. T. and Ricky Schroder
December 17, 1984 Monday 8:45-8:50am	TODAY In his American Dream series Bob Dotson profiled Clara Hale, a Harlem grandmother who has cared for over 500 babies born to mothers with drug addiction. (Mrs. Hale was praised as a great American by President Reagan in his State of the Union Address. She received a standing ovation from those present at the joint session of Congress)
January 9, 1985 Wednesday 8-9pm	HIGHWAY TO HEAVEN Plane Death While visiting a small town, Jonathan uncovered a sophisticated drug-smuggling operation and used his special God-given powers to save an innocent family from destruction.

NBC Programming on Drugs

January 23 and 30, 1985 Wednesdays 10-11pm	ST. ELSEWHERE Give the Boy A Hand A street kid risked taking part in a big drug deal in order to help his pregnant girl friend.
January 28, 1985 Monday 8:15-8:22am	TODAY Bryant Gumbel interviewed Lee MacPhail and Donald Fehr of the Major League Players' Association regarding a new LA Dodger contract which calls for mandatory drug testing of players.
January 28, 1985 Monday Approx 4 minutes	NBC NIGHTLY NEWS Special Segment: The War on the Mafia Keith Miller reported from Palermo, Italy, regarding the crackdown on organized crime members in Sicily. Officials have learned that the American and Italian Mafia are separate, but do work together.
January 30, 1985 Wednesday 9-9:30pm	THE FACTS OF LIFE With A Little Help From My Friends Blair's romance with a handsome student underwent a severe test when he admitted he would rather spend his time and money on drugs than be with her.
February 1, 1985 Friday 7:10-7:14am	TODAY Jane Pauley interviewed Assistant Secretary of State Jon Thomas regarding reports that Colombian hit-men have come to the U.S. to terrorize drug enforcement agents with threats of kidnap, torture and violence.
February 7, 1985 Thursday 8-8:30pm	THE COSBY SHOW Theo and the Joint Theo's parents were concerned when they discovered a marijuana cigarette in their son's schoolbook, but believed him when he said he had no idea how it got there.
February 19, 1985 Tuesday 7:38-7:45am	TODAY Bryant Gumbel interviewed U.S. Attorney Robert Giuliani and Assistant Attorney General Steve Trott regarding a new policy under which those arrested on drug charges face quicker trials and stiffer sentences.

NBC Programming on Drugs

February 21, 1985 Thursday Approx 4 minutes	NBC NIGHTLY NEWS Special Segment: Drug Violence in Oakland George Lewis reported from Oakland, California, a city terrorized by drug-related violence, and what they are trying to do about it.
March 5, 1985 Tuesday 6:15-6:19am	NBC NEWS AT SUNRISE Another Look Brian Ross reported from Guadalajara, Mexico, on the seeming control of the Mexican law enforcement agencies by drug dealers, and how they have turned the city into their personal haven.